

The AMERICAN ARCHITECT

Founded 1876

VOLUME CXXXV

APRIL 20, 1929

NUMBER 2567

SCHOOL ARCHITECTURE

With Particular Reference to the Design of the

VIRGINIA, MINN., JUNIOR HIGH SCHOOL

By ELWIN H. BERG, Architect

THE problem as first presented to the architect was for a Junior High School building to accommodate one thousand pupils.

An existing senior high school building directly across the street from the proposed building contained ample accommodations for the junior high school pupils in the way of shops and cafeteria, and these departments were omitted in the proposed new building.

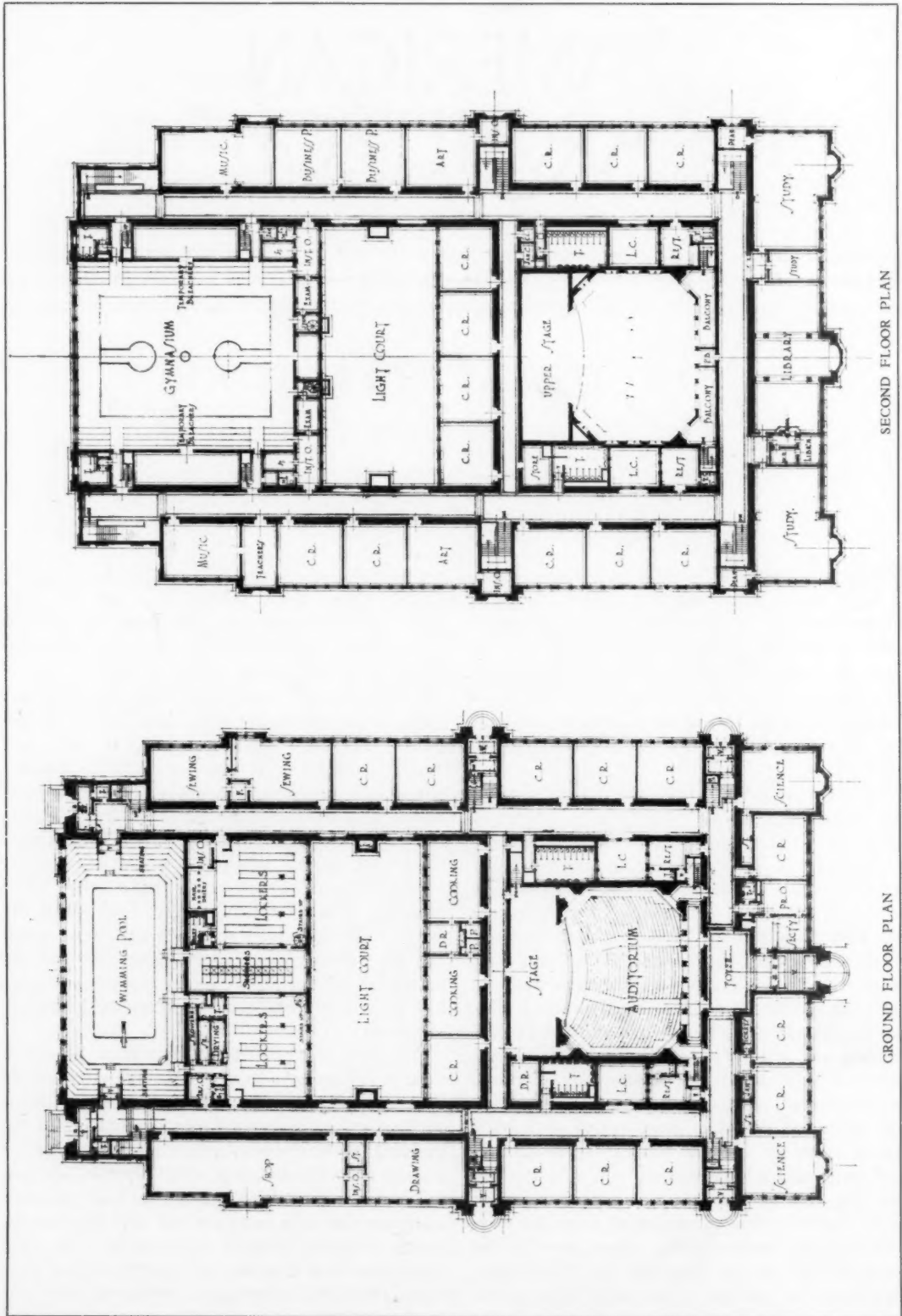
The new building has an ideal setting with the large senior high school on the left, the public library on the right and the county courthouse facing the front. The new building is to be located on a city block property, the lines of which are 256 feet x 400 feet. After it was decided to make it a two-story building, the block size largely determined the exterior dimensions of the building, which are 187 feet x 314 feet, the front building line being 76 feet from the avenue in order to line up with the adjoining senior high school building.

There are no rooms for school purposes in the basement, although certain portions are excavated for mechanical equipment rooms only, and the space under all corridors is excavated to form a plenum chamber for the ventilating system. A good many school buildings are built with the first floor directly on the ground and considerable trouble has developed in rotting of maple flooring. Plumbing and heating piping when placed under this floor slab are not accessible for replacement. For this reason, and also to give more height to the building, the first floor was placed about 5 feet

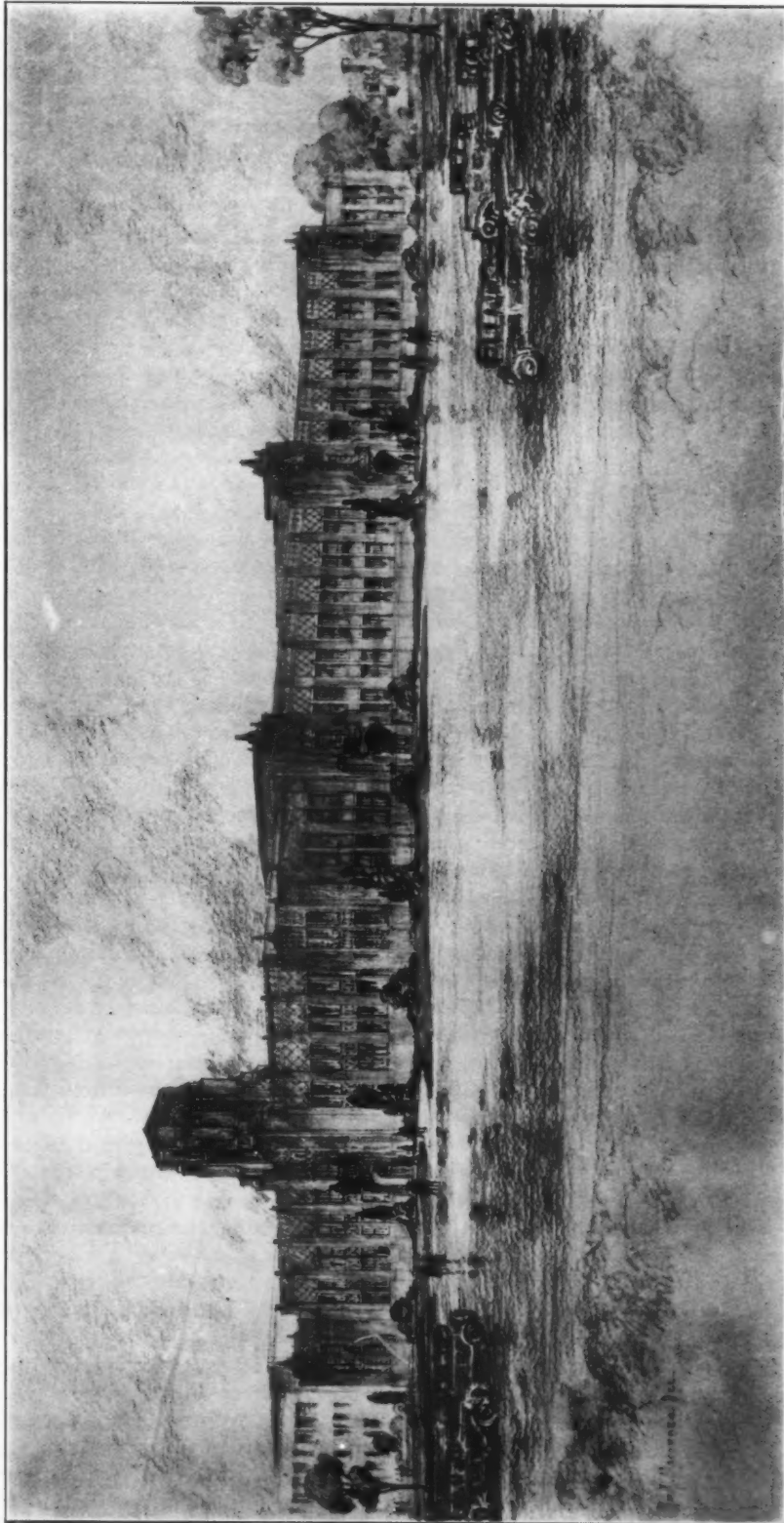
above the ground. This extra height naturally added to the cost of the building; but when all costs are considered one is surprised at the low figure that this extra height runs to; it is well worth the money.

Some problems to be faced in the planning of a junior high school are: first, that the various departments must be so laid out that the boys and girls may be kept segregated as much as possible; second, that the length of travel between departments be as small as possible; third, that the portions visited largely by the public be located near the entrances and segregated at the same time; fourth, that all rooms have outside light. These problems are not difficult to solve if the school site is of ample dimensions so that a rambling, spread out plan can be developed, but in this case the school lot did not permit such a layout and therefore the greater problem was to obtain a satisfactory plan.

The floor plans of this building show how well these problems have been solved. The girls' science laboratory, study hall, gym lockers, toilet room, cooking and sewing rooms are all on one side of the building; while the boys' shops, mechanical, drawing and science rooms, study hall, gym lockers and toilet room are on the opposite side. This not only segregates the boys and girls, but also shortens the length of travel between departments. The floor plans also show that the large public seating portions around the gymnasium, swimming pool and in the auditorium are in close proximity of en-



VIRGINIA JUNIOR HIGH SCHOOL BUILDING, VIRGINIA, MINN.—ELWIN H. BERG, ARCHITECT; F. G. GERMAN, ASSOCIATE



VIRGINIA JUNIOR HIGH SCHOOL BUILDING, VIRGINIA, MINN.
ELWIN H. BERG, ARCHITECT; F. G. GERMAN, ASSOCIATE
From a drawing by Wm. K. Macomber

trances and can be cut off from all classroom corridors by means of folding gates which are placed on sides of front foyer for the auditorium and at the ends of corridors leading to the rear of the building for the pool and gymnasium portions.

All principal rooms have outside light, the corridors receiving light from the three light courts and from the various vestibules. The large court, being 50 feet wide, gives ample light to the classrooms inasmuch as the building is but two stories in height. The four exterior gymnasium walls, being higher than other portions, high windows are placed in all four walls, thus obtaining excellent lighting for this room. The auditorium is laid out like a theatre with no outside light, but has false art glass windows with various lighting effects in same.

The arrangement of corridors in this building is unique in that they are of various widths for purposes of economy. Where the corridors serve the largest number of pupils they are 12 feet wide. The two rear corridors do not serve as great a number and are, therefore, cut down to 10 feet in width, thus giving the needed extra width to the rooms adjoining. The short cross corridor is cut down to eight feet and the corridors serving the large public gatherings are increased to 14 feet. Due to the fact that the corridors are straight and unobstructed, their supervision is an easy matter. Lockers for outside wraps are recessed into the corridor walls and each pupil is assigned a locker in close proximity to his or her classroom. Experience in this state has proven that there is less stealing done where lockers are placed in open corridors and without doors on lockers than where doors are placed on each locker and locked. This being true, recessed doorless lockers are much to be preferred as they are noiseless and give a neat appearance with no doors projecting into the corridors. Stairways and entrances are well located and the arrangement is economical as the stairs take up space that would ordinarily be given over to corridors leading to vestibules. Inside stairs leading from the first floor to vestibules are commendable, as this eliminates the dangerous, long flight of stairs outside the building.

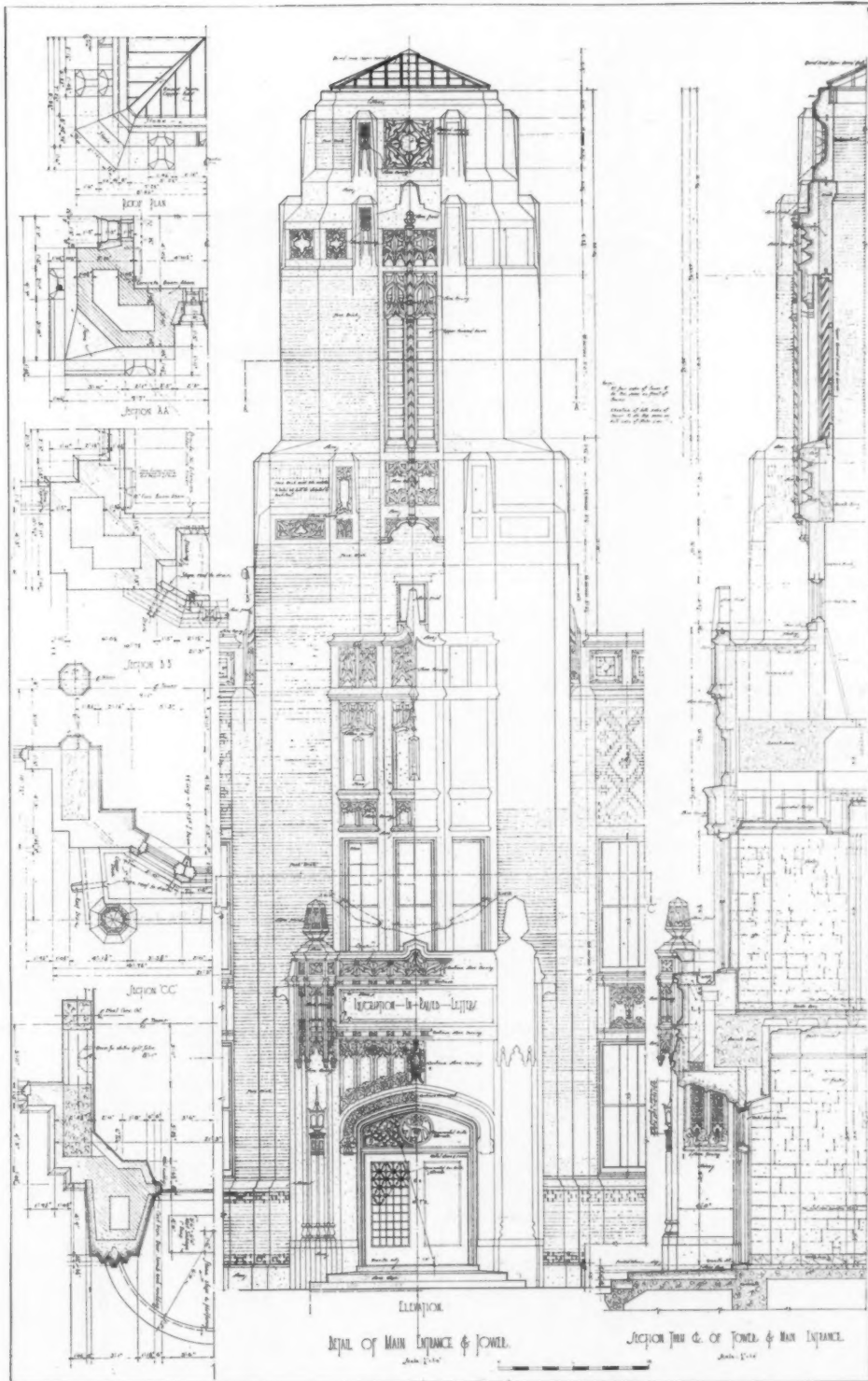
There is considerable competition in basketball in this community and a great deal of public prominence is given the game, therefore the gymnasium is one of the main features in the school. It is planned so that it allows for a seating capacity of about 1100 by placing temporary bleachers on the gym floor. There is a permanent seating capacity of about 600 on each side of the gym over the equipment storage rooms, etc. The gym floor is 75 feet wide and gives space for removable bleachers along both sides, thus giving an additional 500 capacity,

or a total of 1100. The gym floor is 75 x 90 feet clear and is large enough to take care of a boys' and girls' class at one time by the use of a net across the center. Two circular stairways connect the gymnasium with both the boys' and girls' locker rooms on the first floor.

The auditorium is treated in Spanish Gothic design. The lower portion of the ceiling is highly ornamented in plaster and the upper portion is a plain plaster sky scene. Red, white, blue and amber electric lights are to be placed deep in the cove and on dimmers to give any desired effect. The dimmers will also operate on the false art glass window circuits. There will be no electric fixtures other than some ornamental iron side brackets. The lower portion of the walls is to have a jointed stone effect in plaster and openings; base, etc., are to be trimmed in bricks of various colors. The floor is pitched and bowled. False windows and balcony will have ornamental iron railings.

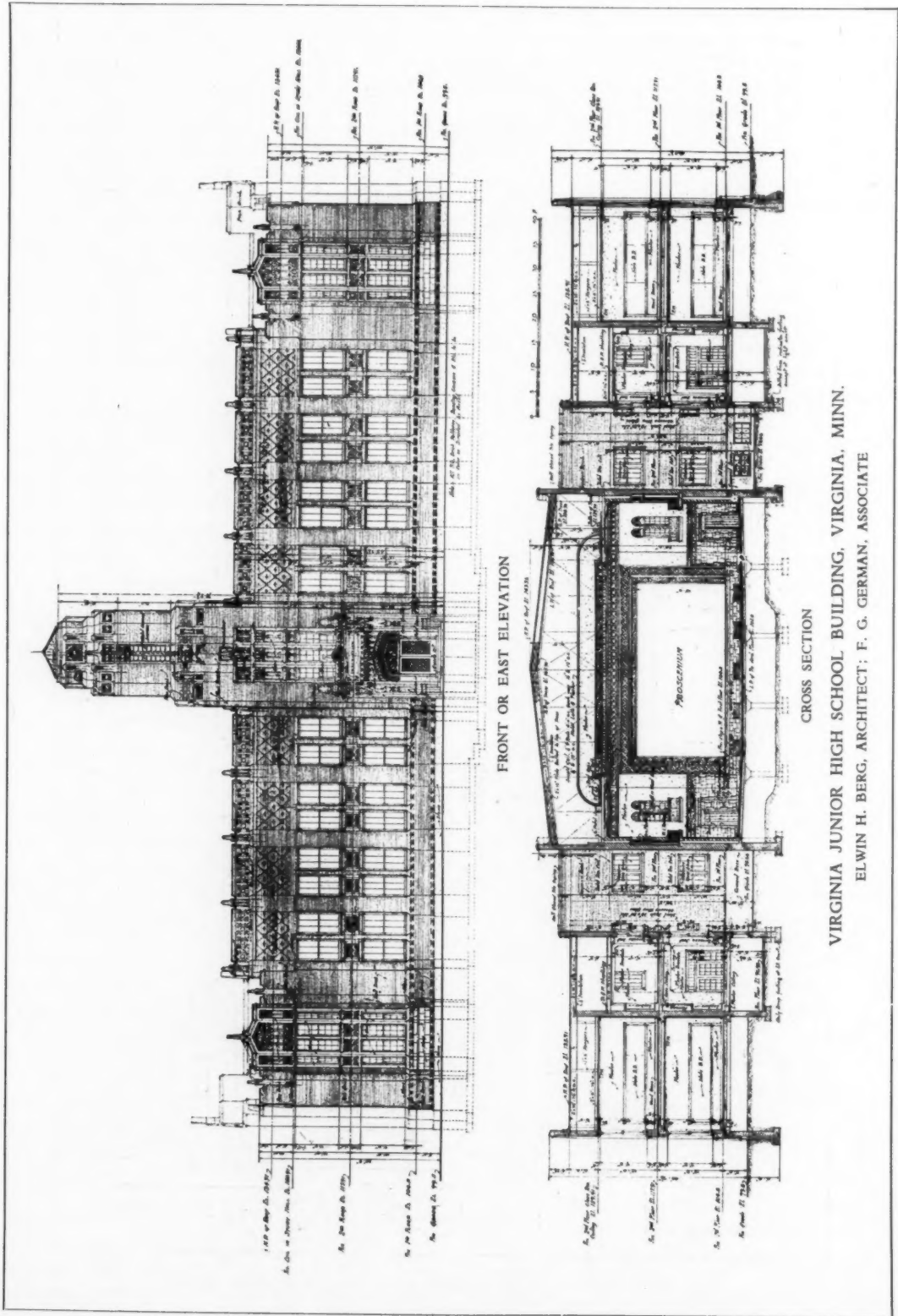
The library and study halls are located with due prominence at the front of the building. It is always well to adjoin study halls to the library for the sake of supervision and to shorten the distance of travel between the two. The library will be featured with an all wood ceiling with rough sawed beams and ceiling of wide v-jointed fir having wood pegs throughout. The walls are to be of jointed stone effect plaster, base and delivery desk of marble and floor of cork tile in various patterns.

The ventilation system is unique and economical inasmuch as very little galvanized iron is used for duct work. A glance at the cross-section of the building will show how the space under the first floor corridor is used for a fresh air plenum chamber, while the space above the second floor corridor is used for the foul air duct. The only galvanized iron ducts needed in this system are the vertical risers from this basement corridor up to the various rooms and the vent risers from rooms to the foul air chamber above. This system makes for quietness in air travel owing to the omission of much iron duct work and the fact that there is not a continuous connection of iron from fan to rooms. Another feature is that the dampers on risers out of plenum chambers are to have floor drains and hose connections throughout for thorough washing out once a week. The attic foul air space is connected with the ornamental tower of the building and vented out of the tower louvers, thus doing away with numerous unsightly roof ventilators. The auditorium, gymnasium and swimming pool have separate ventilation systems and can be run independently from the rest of the building. The ventilation system in the auditorium is reversible and fresh air can be supplied either from the ceiling



VIRGINIA JUNIOR HIGH SCHOOL BUILDING, VIRGINIA, MINN.

ELWIN H. BERG, ARCHITECT; F. G. GERMAN, ASSOCIATE

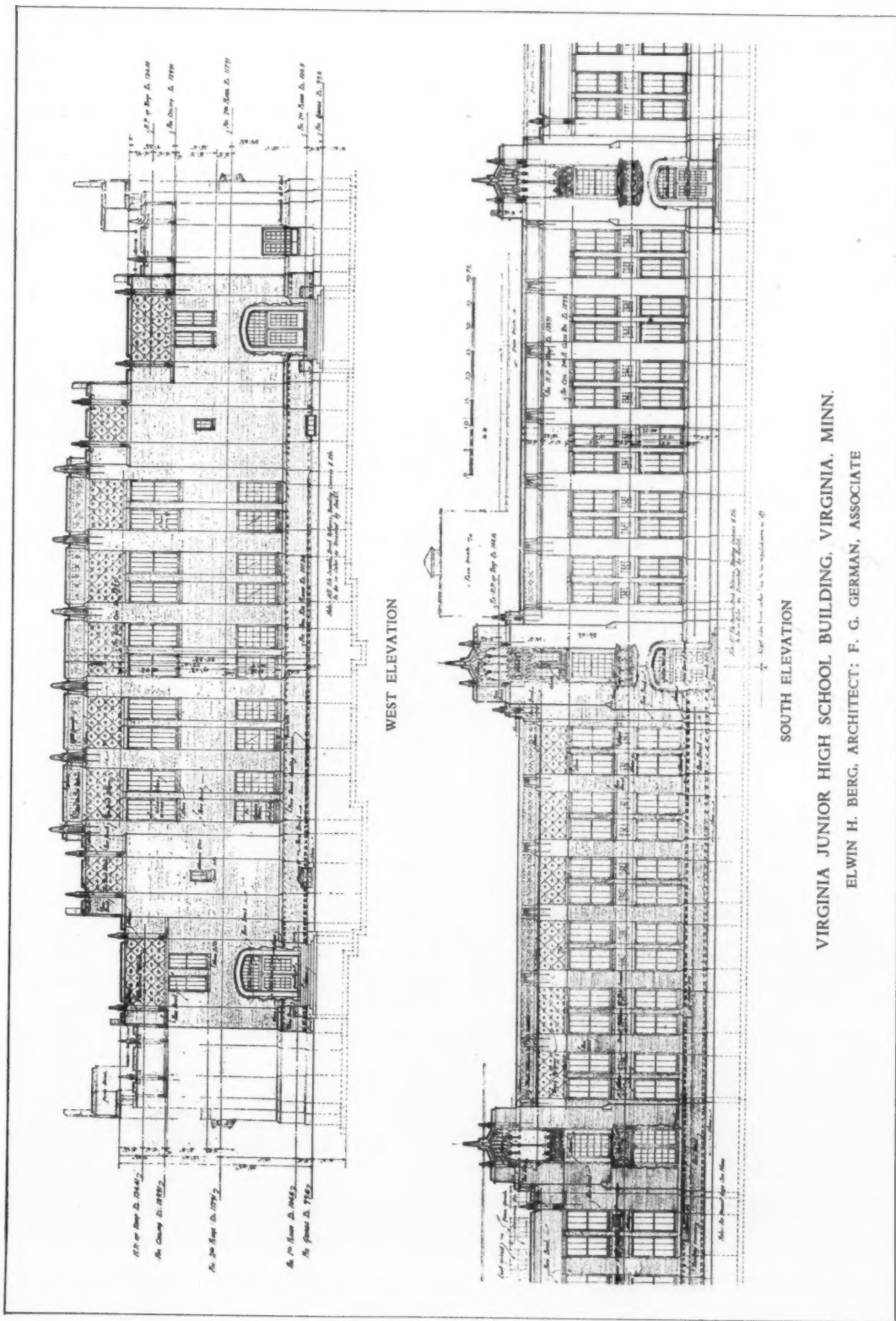


FRONT OR EAST ELEVATION

CROSS SECTION

VIRGINIA JUNIOR HIGH SCHOOL BUILDING, VIRGINIA, MINN.

ELWIN H. BERG, ARCHITECT; F. G. GERMAN, ASSOCIATE



WEST ELEVATION

SOUTH ELEVATION

VIRGINIA JUNIOR HIGH SCHOOL BUILDING, VIRGINIA, MINN.

ELWIN H. BERG, ARCHITECT; F. G. GERMAN, ASSOCIATE

or the floor; the same is true of the foul air. The music rooms, shops and main locker rooms have individual unit heaters and ventilation systems in order that noise from these departments are not carried through ducts to other portions of the building. The main ventilation system for the entire remaining portion of the building is divided into two units, one for the north side and one for the south side of the building, so that the air can be heated, to greater temperature for the north side than the south. This is very advantageous as it often happens that the sun beating on the south windows overheats the south side of the building and cool air can be introduced to offset it.

The exterior of the building is of modern Gothic adaptation, introducing considerable color by the use of limestone, various colored brick and tiles. The main body of brick is of light color, buff or straw to harmonize with the limestone trimmings, with additional brick colors introduced in certain courses and patterns as indicated on drawings.

Colored tiles will be used in the window panels and other patterns. The elevations throughout are practically symmetrical on center line, which means economy because of much repetition. Windows are practically the same size throughout. The pilaster treatment of exterior walls gives height to the building and, since they are of the set-back type, the walls are in keeping with the main feature, the tower. The tower is distinctive and reminds one of the modern skyscraper with its set-back Gothic treatment. The design as a whole is modern, well studied and adapted to collegiate buildings, certainly a deviation from the stereotyped design so common in most school buildings.

When bids were received on the building it was found to run the extremely low rate of 27 cents per foot complete, including lockers, plumbing, heating, wiring, decorating, etc. The total cost was \$596,300, and the cubic contents 2,200,000 feet, computed only to the bottom of the first floor slab in the unexcavated portions of the building.



PRELIMINARY STUDY OF PLAZA BUILDING, NEW YORK—SLOAN & ROBERTSON, ARCHITECTS

A FRENCH VILLAGE

CHESTNUT HILL, PA.

A group of houses, the designs of which were
inspired by the farmhouses of Normandy

ROBERT RODES MCGOODWIN, *Architect*



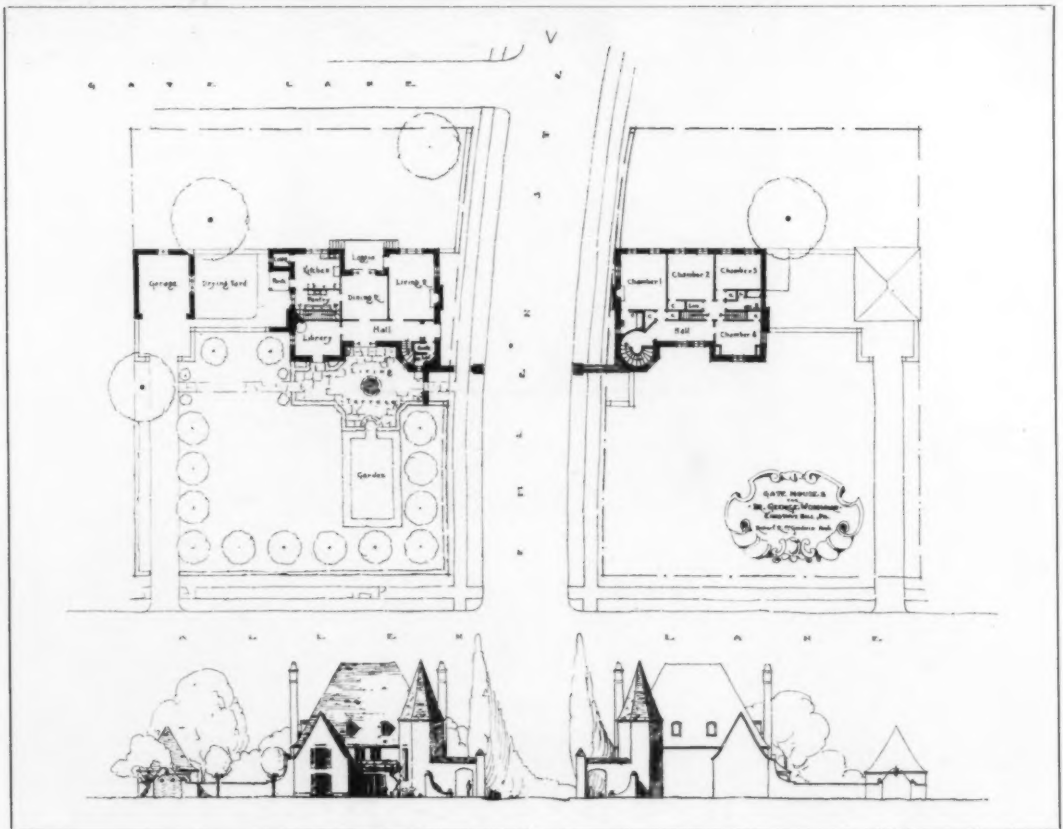
Photo by Wallace

DETAIL OF GATE HOUSE AT ENTRANCE TO
DEVELOPMENT





Photo by Wallace

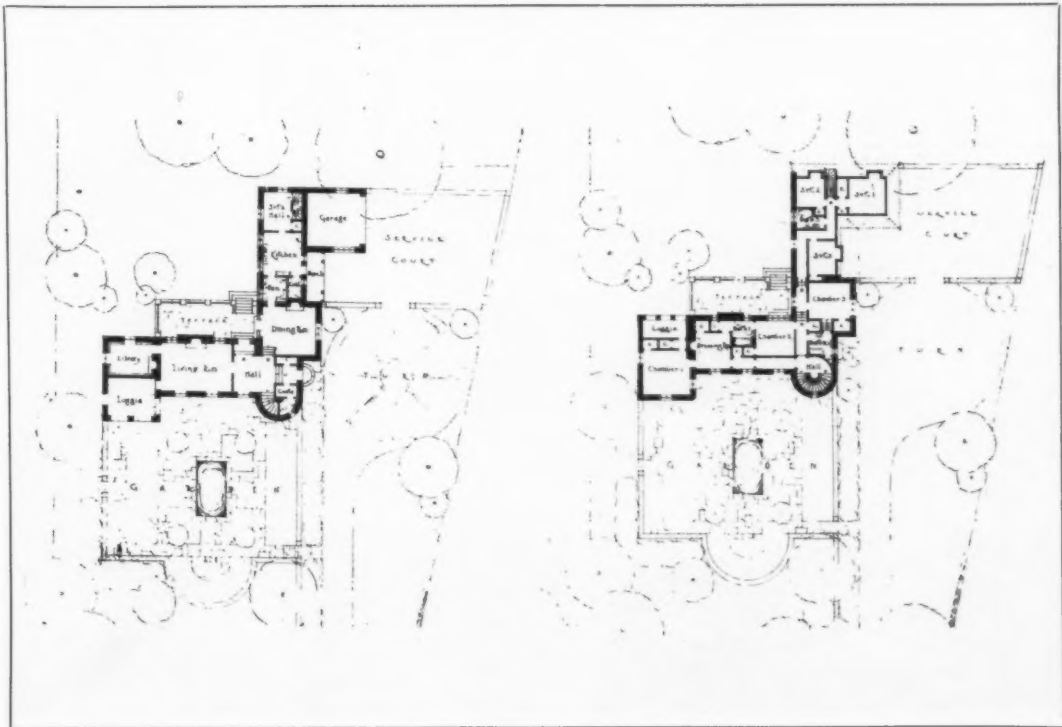


GATE HOUSES OF DR. GEORGE WOODWARD, CHESTNUT HILL, PA.

ROBERT R. MCGOODWIN, ARCHITECT



Photo by Wallace



HOUSE OF J. P. BUTTON, CHESTNUT HILL, PA.

ROBERT R. MCGOODWIN, ARCHITECT



Photo by Wallace

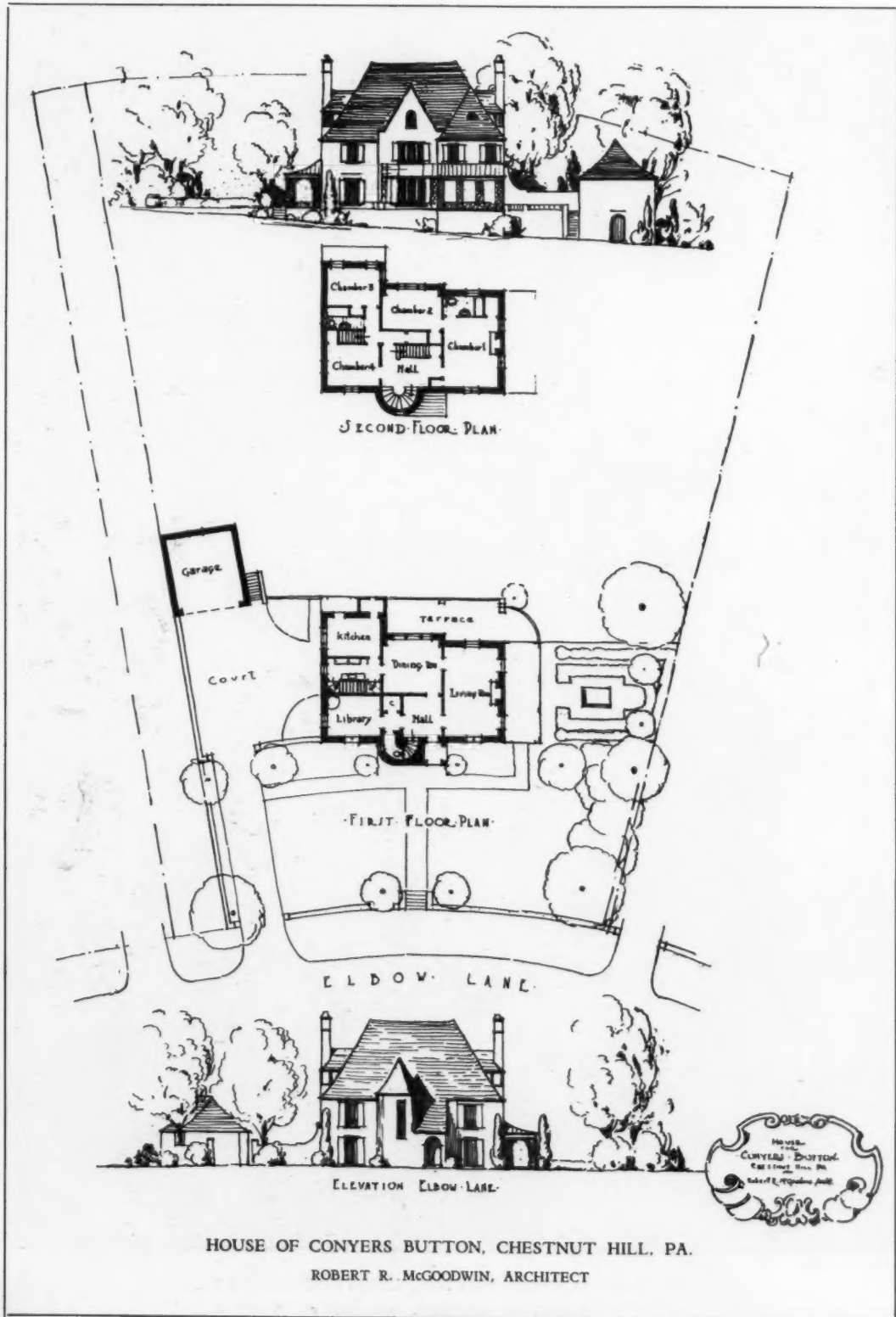
HOUSE OF J. P. BUTTON, CHESTNUT HILL, PA.

ROBERT R. MCGOODWIN, ARCHITECT



Photo by Wallace

HOUSE OF CONYERS BUTTON, CHESTNUT HILL, PA.
ROBERT R. McGOODWIN, ARCHITECT



HOUSE OF CONYERS BUTTON, CHESTNUT HILL, PA.
ROBERT R. MCGOODWIN, ARCHITECT

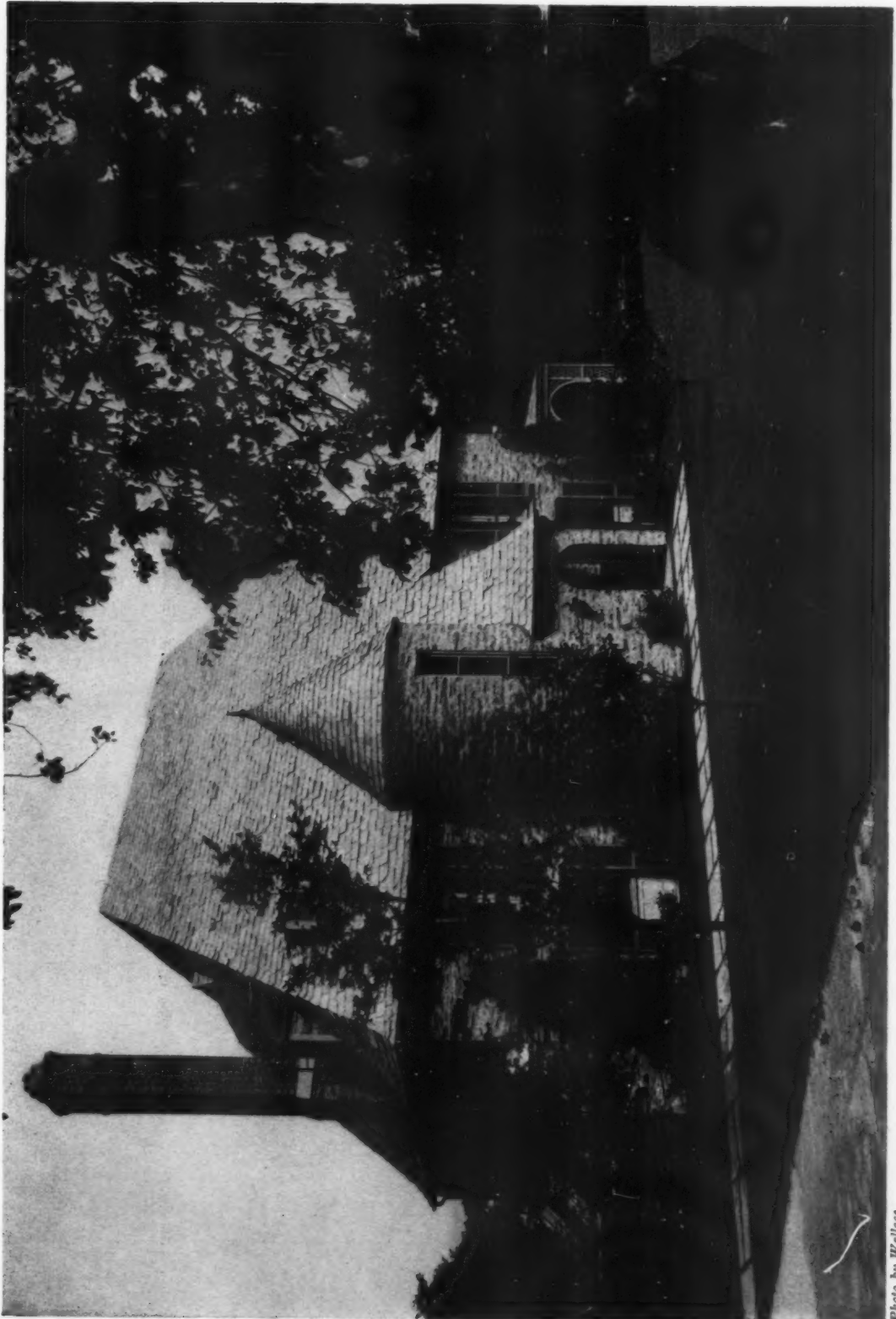
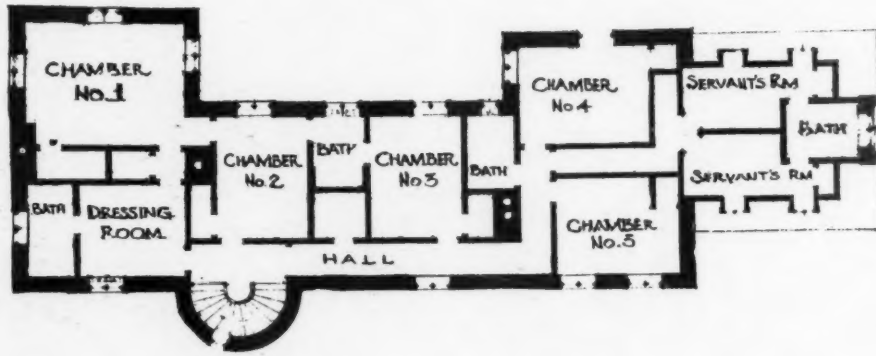
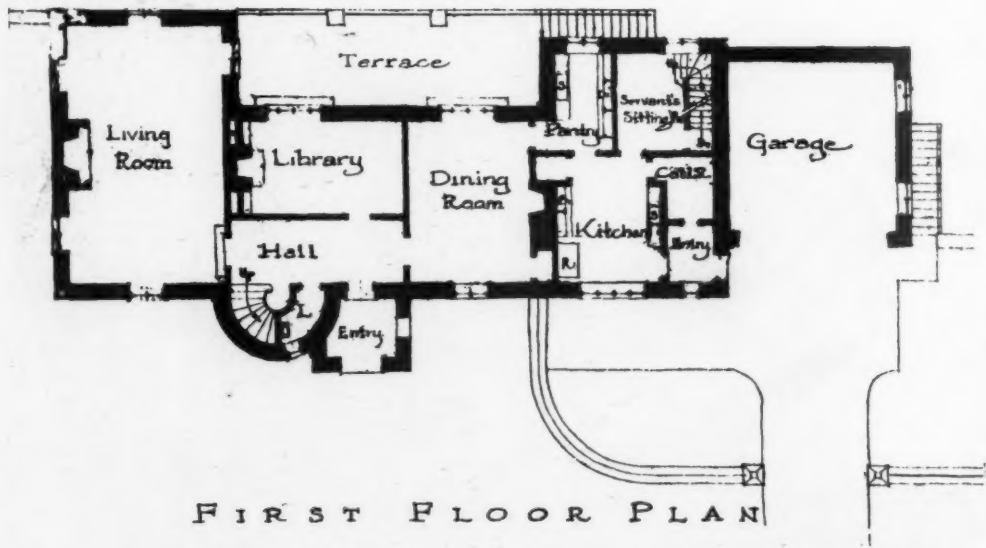


Photo by Wallace

HOUSE OF CONYERS BUTTON, CHESTNUT HILL, PA.—ROBERT R. MCGOODWIN, ARCHITECT



SECOND FLOOR PLAN



FIRST FLOOR PLAN

HOUSE OF HERBERT S. WELSH, ELBOW LANE, CHESTNUT HILL, PA.

ROBERT R. MCGOODWIN, ARCHITECT

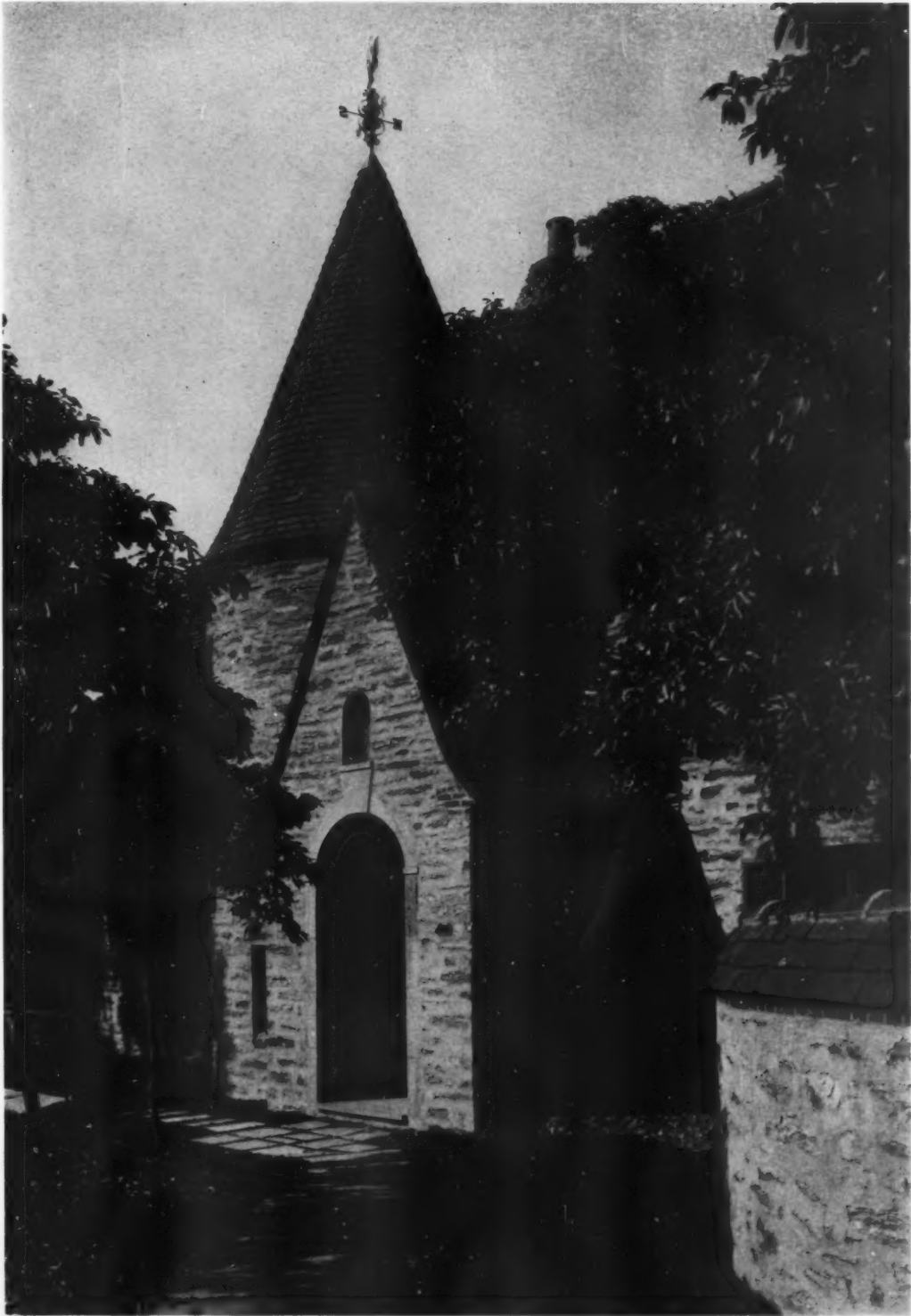
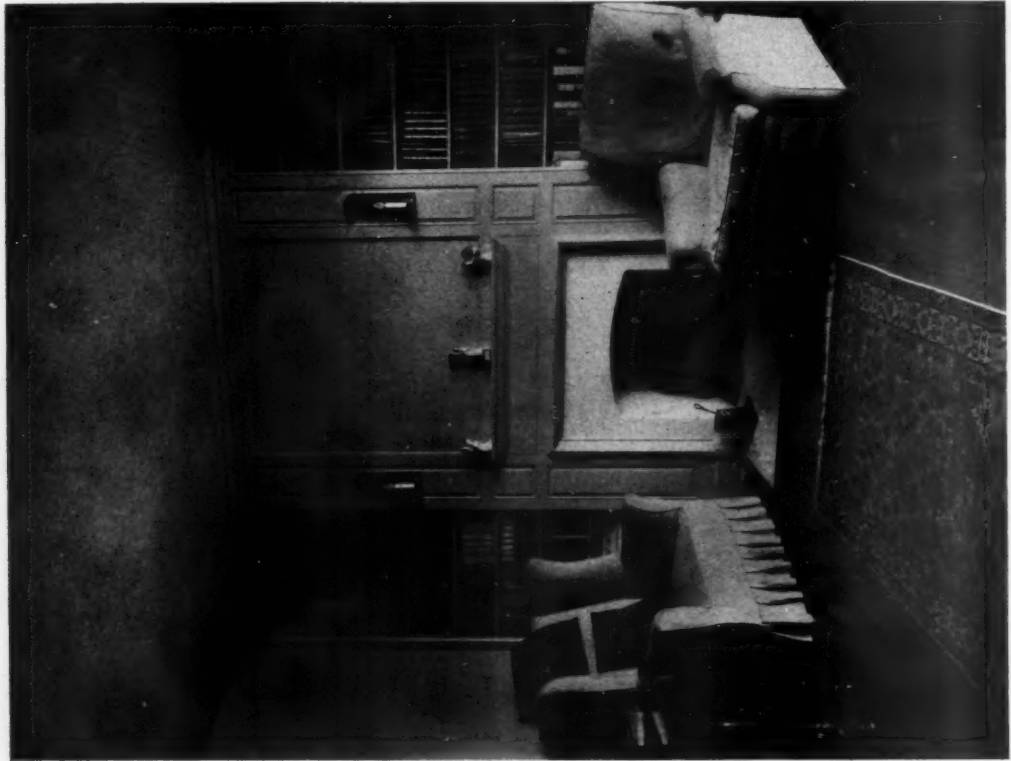


Photo by Wallace

HOUSE OF HERBERT S. WELSH, ELBOW LANE, CHESTNUT HILL, PA.

ROBERT R. MCGOODWIN, ARCHITECT



Photos by Wallace

HOUSE OF HERBERT S. WELSH, ELBOW LANE, CHESTNUT HILL, PA.—ROBERT R. MCGOODWIN, ARCHITECT



Photo by Wallace

HOUSE OF HERBERT S. WELSH, ELBOW LANE, CHESTNUT HILL, PA.—ROBERT R. MCCOODWIN, ARCHITECT

EDITORIAL COMMENT

WE OPPOSE UNIFORM BUILDING CODES

IT has been announced that at the Building Officials' Conference of America, to be held in Pittsburgh the last week in this month, a paper is to be presented on the general subject "A Suggested Uniform Code by the Building Officials' Conference of America." We can see the serious damage which might result from this body taking any lead in formulating a uniform building code. There can, in our estimation, be no such thing as a uniform building code. The code adopted by any community is based entirely on prevailing climatic conditions, building construction customs, available materials, varying costs of construction, habits and customs of the residents of the community and similar considerations. It is highly desirable that certain features of building codes be made uniform. Working stresses of materials of uniform quality; required live loads to be estimated for various classes of buildings; and standards common to all communities that make for public safety and health, can be and should be made uniform. If municipalities would give more thought in the beginning to securing the services of individuals competent to write a building code, uniformity in codes would not enter into the question.

DESIGN OF INDUSTRIAL ARTS

A CERTAIN amount of adverse criticism has been directed toward the Metropolitan Museum of Art, New York, for the manner in which the exhibition of Industrial Art, now current at the Museum, has been presented. The critics claim that the exhibition, designed by architects and constructed especially from their designs, in no way reflects the progress of the industrial arts, but rather portrays the present tendency in interior architecture. They claim further that, while the exhibits are interesting as embodying architects' ideas of the treatment of the modern interior, the exhibition as a whole lacks the appeal to the masses due to the fact that all the work on exhibition is special order work and is therefore out of reach of the average house owner. We feel that this latter criticism is justified. The average house owner must consider the decoration of the interior as a problem in stock goods and stock patterns. This is a problem, too,

of no mean proportions. The designers employed by manufacturers each have their own ideas and their own individual manner of expression, and it is no easy task to select a scheme of decoration composed exclusively of stock patterns that shall be harmonious and conform to all the fundamental principles of architectural and decorative composition. It would be interesting, indeed, if the design of this exhibition at the Metropolitan had been limited to stock goods, so that we might have seen with what success the efforts of this group of distinguished architects would have met in solving a problem that has vexed interior decorators again and again. We feel sure, too, that the value of such an exhibition would show itself in an effort on the part of manufacturers to work together and to develop designs and patterns for their own particular material which would harmonize when used in a scheme with other stock goods.

ARCHITECTURAL AND ALLIED ARTS EXPOSITION

THE idea to call the delegates to the 62nd Annual Convention of the American Institute of Architects to New York in a body, after the regular sessions in Washington are concluded, to view the Architectural and Allied Arts Exposition which will then be in progress at the Grand Central Palace is interesting, and we hope will be met with unanimous approval.

The Exposition, which by now might be called a biennial affair, is going to be the "best ever," according to the opinions of those who have the affair in charge.

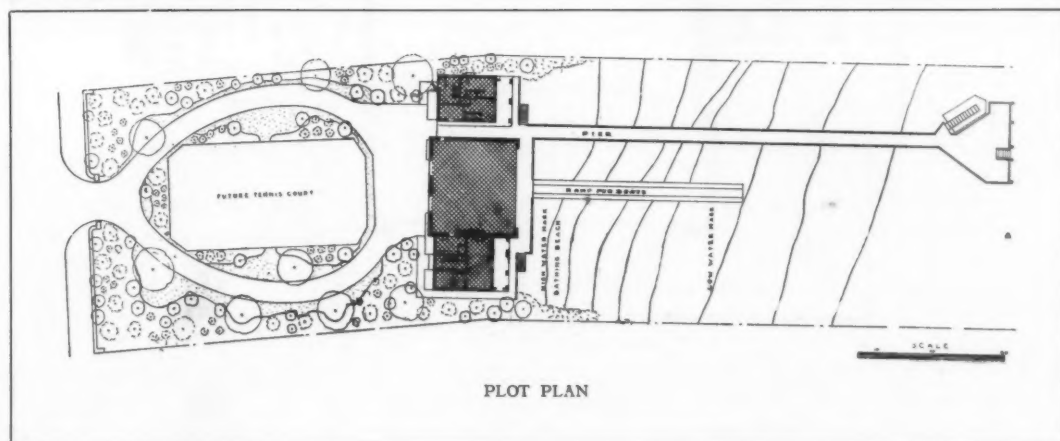
The feature of the New York session of the American Institute of Architects will be a banquet at the Hotel Roosevelt on the night of April 27th which will be attended by the delegates, members of the Architectural League and the New York Building Congress, and many of those connected with allied arts and the building industry in this territory.

THE AMERICAN ARCHITECT will be represented in the Exposition in the same booth which it has occupied in previous Expositions and it is hoped that out-of-town architects will feel at liberty to make this a sort of information booth during their stay in the city.

A BOATHOUSE ON THE LONG ISLAND SHORE



Photo by Nyholm



BOATHOUSE OF JOHN HAY WHITNEY, MANHASSET, LONG ISLAND, N. Y.
LA FARGE, WARREN & CLARK, ARCHITECTS; A. F. BRINCKERHOFF, LANDSCAPE ARCHITECT

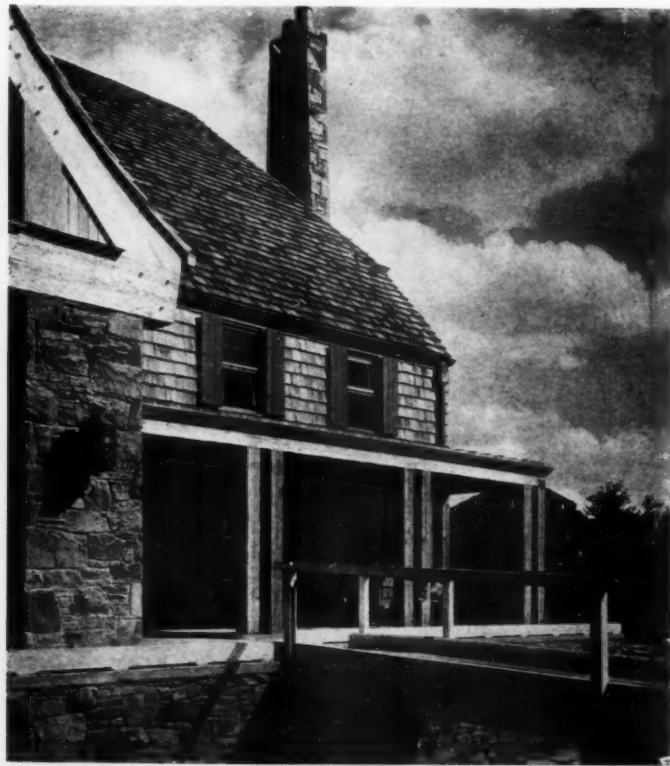


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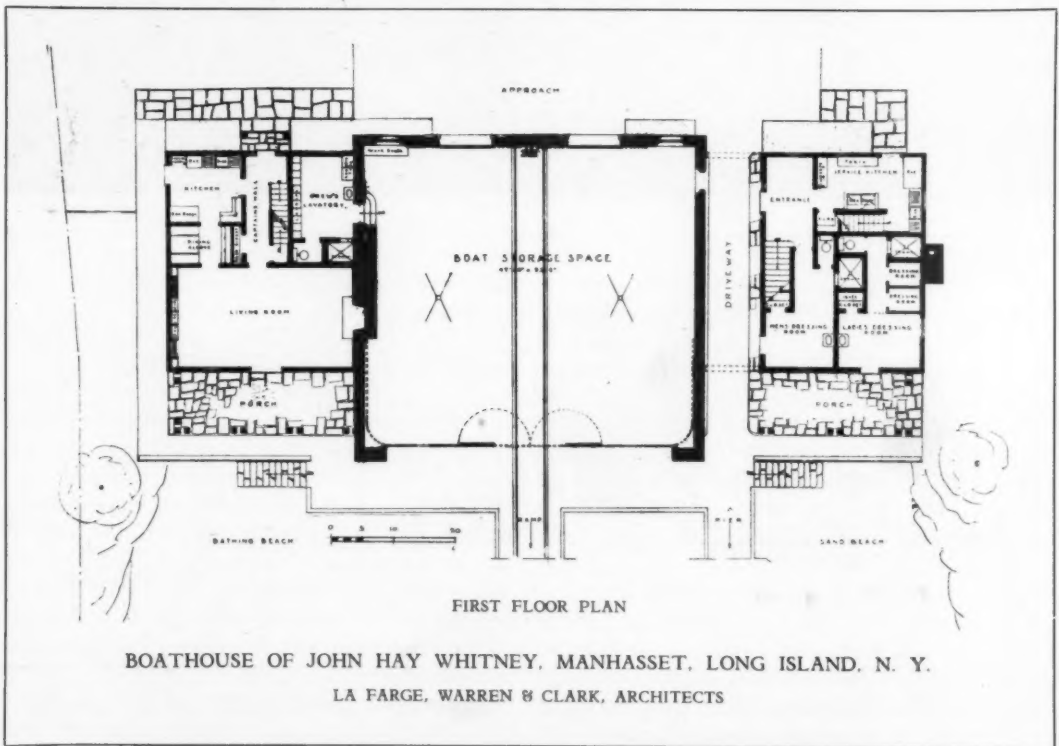
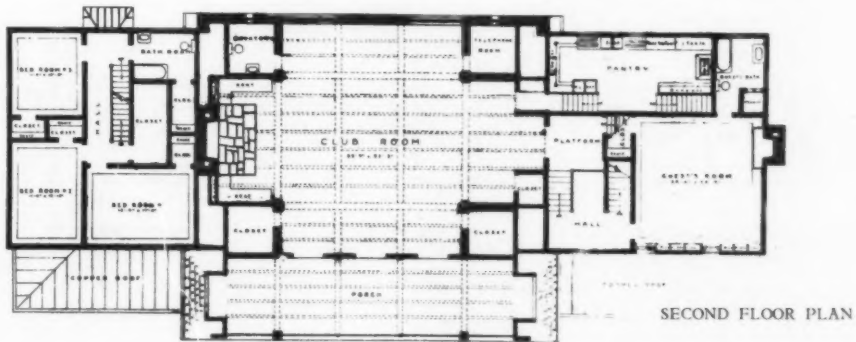




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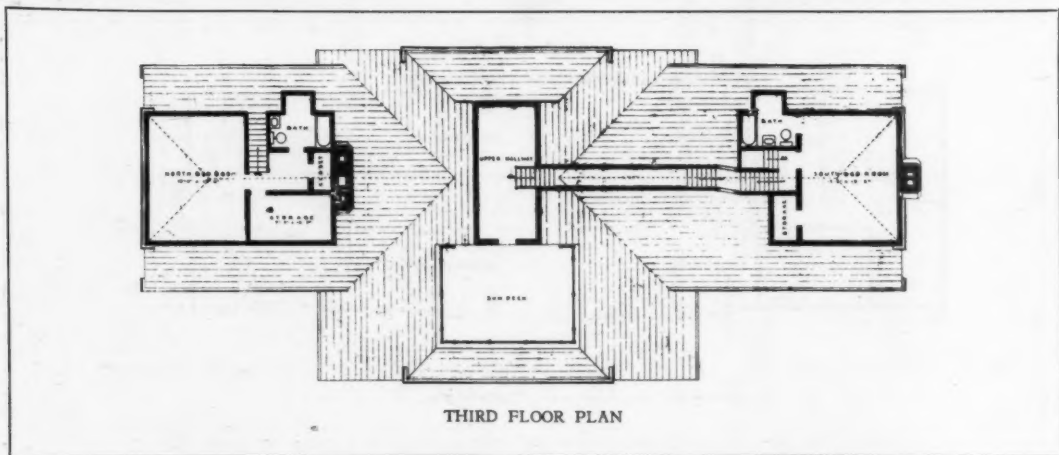


SECOND FLOOR PLAN

BOATHOUSE OF JOHN HAY WHITNEY, MANHASSET, LONG ISLAND, N. Y.
LA FARGE, WARREN & CLARK, ARCHITECTS



Photo by Nyholm



THIRD FLOOR PLAN

BOATHOUSE OF JOHN HAY WHITNEY, MANHASSET, LONG ISLAND, N. Y.

LA FARGE, WARREN & CLARK, ARCHITECTS



INTERIOR ARCHITECTURE

THE FLAVOR OF THE SEA

• • •

REFLECTED IN THE DESIGN OF

A BOATHOUSE ON LONG ISLAND

La Farge, Warren & Clark, *Architects*



THE essential requirements of this building were to provide the owner with docking facilities; a storage space for boats and aeroplane; pleasant temporary quarters for entertainment; and living quarters for his yacht captain and family. Primarily the purpose was to facilitate travel to and from the city, by water or air, for the owner whose estate is about a mile distant from the shore. The building is so planned that the owner may leave his residence by motor and reach the boathouse in about five minutes. There is accommodation for two cars in the boat storage space and cars may be parked here until required on return from trip by

boat, or, if preferred, the car may be driven through the passage to the end of the dock where there is space for turning and where, in bad weather or in case of hurry, a car can receive passengers from boats. Telephone, water and fuel-oil outlets are provided at end of dock for the use of boats. The boathouse, planned as it was upon swampy ground and just at the high-water mark, offered some difficult and interesting problems. In the first place, it was found necessary for security to support it upon concrete piles jettied and driven to a safe bearing on sub-strata. Two hundred of these 12" square, pre-cast piles were required. Reinforced concrete pile



DETAILS OF FIREPLACE IN CLUBROOM

FEATURING A CAST-IRON FIREBACK REPRODUCING AN OLD ROMAN BAS RELIEF AND SEA SERPENT ANDIRONS



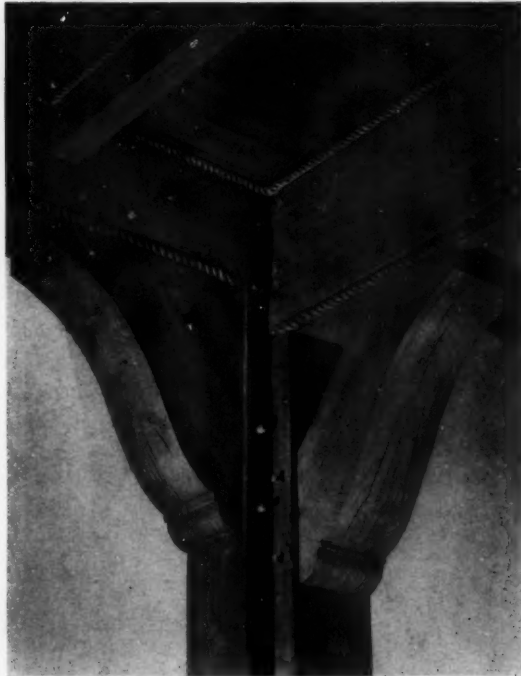
Photos by Nyholm

Above, a BEDROOM; below, BOAT STORAGE SPACE
BOATHOUSE OF JOHN HAY WHITNEY, MANHASSET, LONG ISLAND, N. Y.
LA FARGE, WARREN & CLARK, ARCHITECTS



Photo by Nyholm

GREAT FIELDSTONE FIREPLACE, CLUB ROOM
BOATHOUSE OF JOHN HAY WHITNEY, MANHASSET, LONG ISLAND, N. Y.
LA FARGE, WARREN & CLARK, ARCHITECTS



DETAIL OF CEILING, CLUB ROOM
NOTE THE USE OF ROPE AS MOULDINGS

caps connect these piles and form the foundation for the building. The boiler room, which is below the high-water mark, had to be a water-tight compartment. For this purpose German super-cement was used and has so far shown no defect.

The matter of land drainage and sewage disposal, because of the low level of the surface, was also a difficult problem. A system of septic tanks and a double system of straining and restraining the effluent through gravel beds and finally releasing it into the Bay through the rip-rap walls has given entire satisfaction. The rip-rap walls were built out into the Bay to retain clean beach sand, which was barged to the premises to make a clean bathing beach over the muddy shore.

The materials selected for the construction of the exterior walls were hand split, British Columbia red cedar shingles. These have butts varying from 2" to 1/2" thick and exposures from 10" to 6". Absolutely no finish was applied to these, but they have been left to weather to a silver gray in the salt air. This natural change has already taken place to a marked extent in the course of one year. The posts are hand adzed, solid pine timbers. The rubble stone, which was jointed with much care, is a golden brown local outcropping found in Greenwich, Conn., and barged over the Sound to Manhasset. This stone was selected for its ex-

cellent match in color with the weathered shingles.

To construct the main door of the boat storage space so that it would admit an amphibian plane was also a problem. A clear opening of 40 feet wide by thirteen feet in height was required for this. The method of hinging the center doors and then sliding the pivoted doors back flat against the walls in the limited space was a challenge to ingenuity of architect and builder alike.

The main room on the second floor, designed as the clubroom on the plan, is cruciform in plan, size about 50' x 30'. Opening off this is a broad portico overlooking the Bay. Corner spaces cut off the clubroom by the trusses are devoted to telephone room, refreshment room, lavatory and wood storage. At one end of the clubroom is a great fieldstone fireplace with an overmantel map of Long Island painted by Philip Bower. The cast iron fireback is a copy of an antique Roman bas relief showing



TELEPHONE ROOM ON SECOND FLOOR
E. H. WARDWELL & COMPANY, INC., DECORATORS

shipping at about the time of Christ. It was modeled by Tom Jones, sculptor.

Everything possible to give a flavor of the sea has been incorporated in the detailing. This accounts for the rope moulding in the ceiling beams; this is hemp rope of various sizes with ends seized and nailed in place. Incidentally, this is a very economical effect in comparison with carving.

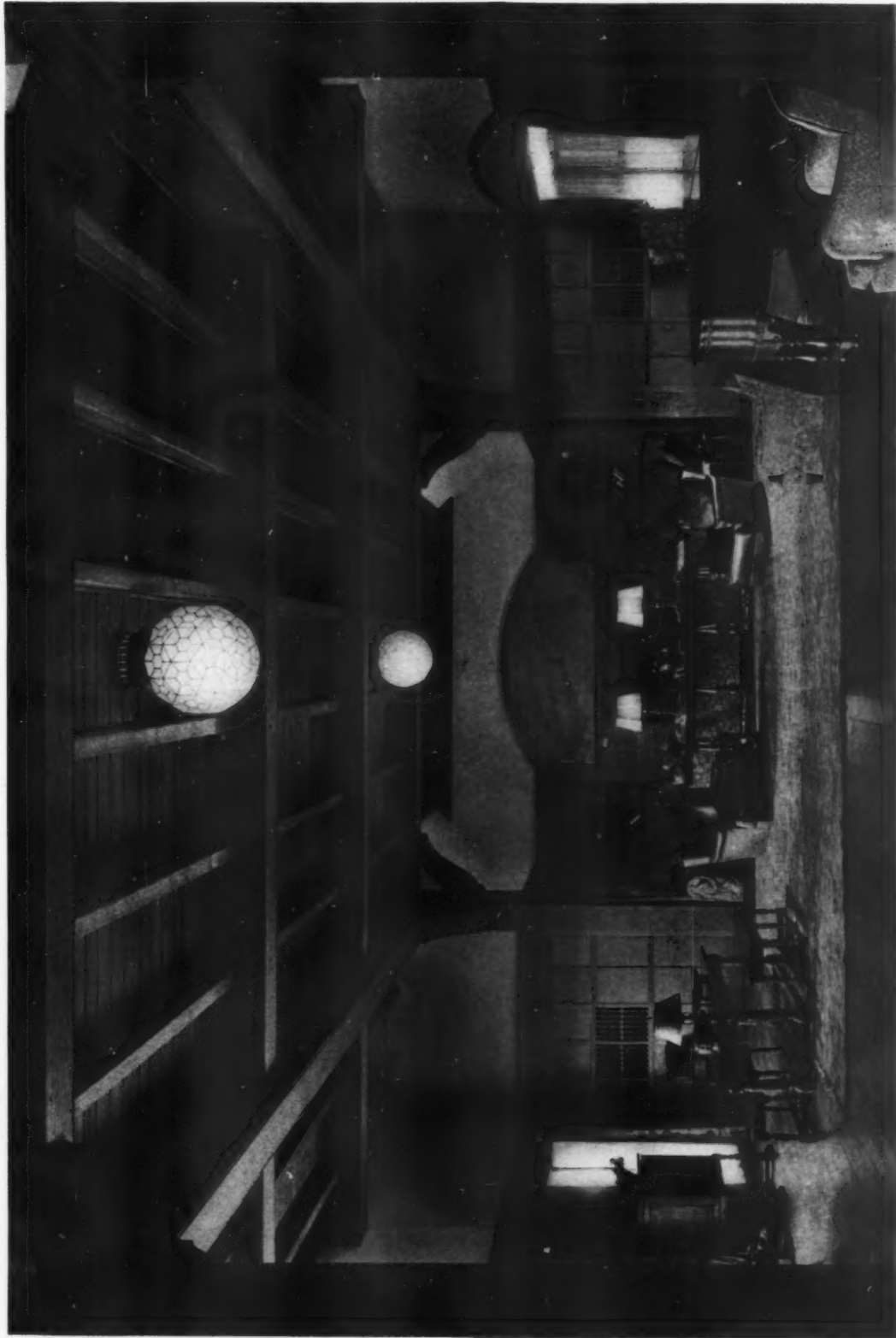
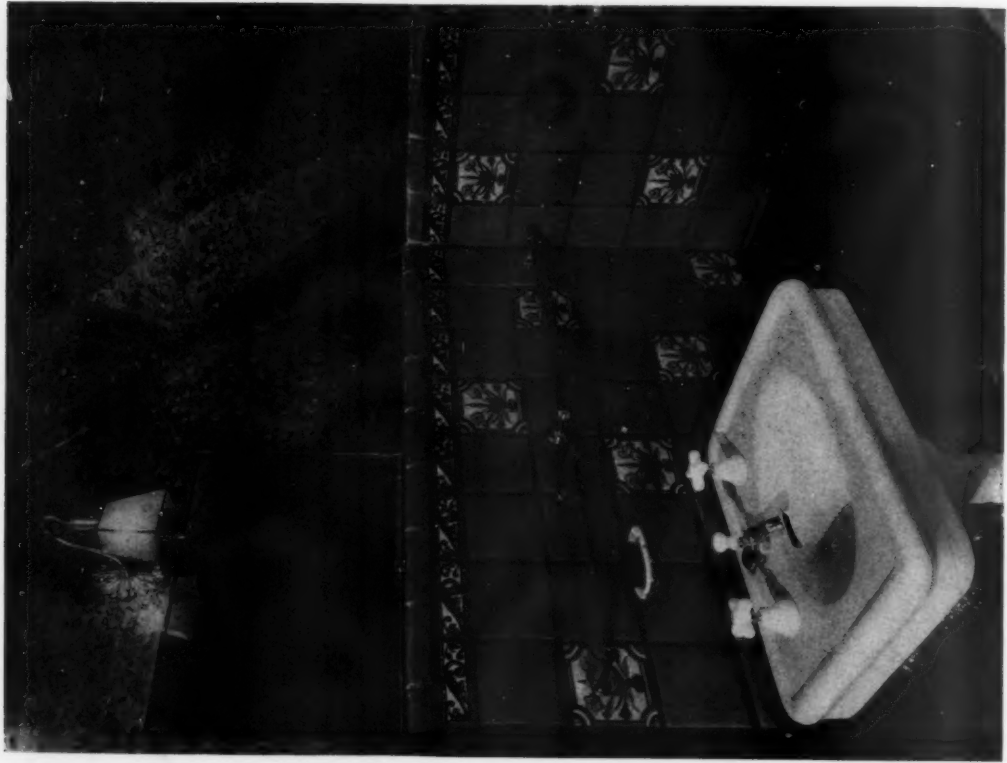


Photo by Nyholm

CLUB ROOM IN BOATHOUSE OF JOHN HAY WHITNEY. MANHASSET, LONG ISLAND, N. Y.
L.A. FARGE, WARREN & CLARK, ARCHITECTS; E. H. WARDWELL & COMPANY, INC., DECORATORS



CLUB ROOM LAVATORY
WARREN & CLARK, ARCHITECTS

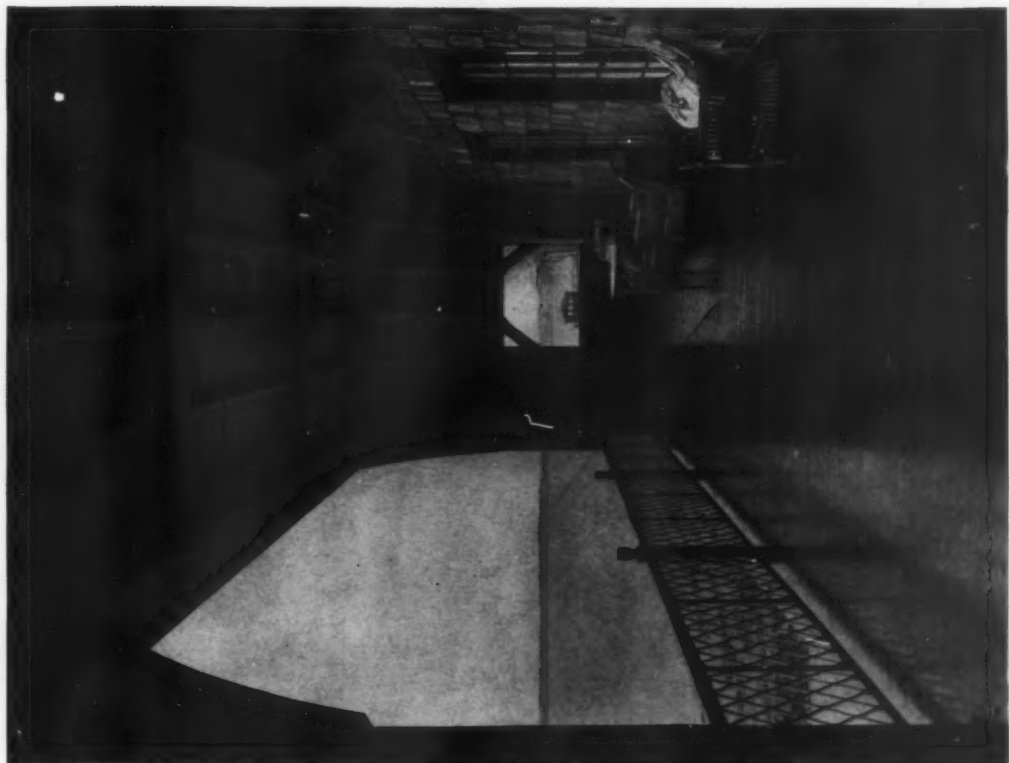


COMPASS ROOM ON SECOND FLOOR
BOATHOUSE OF JOHN HAY WHITNEY, MANHASSET, LONG ISLAND, N. Y.—LA FARGE, ARCHITECTS

Photos by N. Sjöholm



STAIR DETAIL
WARREN & CLARK, ARCHITECTS



SECOND FLOOR PORCH
JOHN HAY WHITNEY, MANHASSET, LONG ISLAND, N. Y.

Photos by Nyholm



Photos by Van Anda

SCENES UNDER WATER FORM THE MOTIFS OF THE DESIGN OF THE BRONZE FRIEZE WHICH ENCIRCLES THE CHANIN BUILDING, NEW YORK—SLOAN & ROBERTSON, ARCHITECTS



Courtesy Richard E. Thibaut, Inc.

LIFE UNDER WATER OFFERED INSPIRATION FOR THE DESIGN OF THIS WALLPAPER. THE DOMINATING COLOR OF THE PATTERN IS SEA-GREEN

COLORFUL DECORATIVE POSSIBILITIES OF DEEP-SEA LIFE

THE sea holds for every one some degree of romantic interest, varying from curiosity as to its restlessness to a mysterious fascination in everything that pertains to life below and on its surface or that flies well above it. It is not difficult to understand why things of the sea from time immemorial have been made to play an important rôle in architectural decoration. Ships, in models or on canvas; nautical instruments, sea chests, whaling tools; rope; ship wheels; and ship lanterns, along with many other items, have all found favor as decorations that stir within one thrilling memories.

Deep-sea life is no less fascinating than life on a "wind-jammer" and to the initiated presents possibilities of unusual and colorful patterns. In decorative application, life beneath the surface of the ocean would appear to be limited only to the imagina-

tion and the appropriateness of its location. Marine life has been adapted to wallpaper design. A bronze frieze around one of New York's skyscrapers incorporates this idea, and several murals in the New York Life Insurance Company Building in New York City are interesting decorative compositions of fish apparently very much at home.

The accompanying illustrations of several paintings by Olive Earle are interesting for their composition. The originals, brilliantly colored, are faithful reproductions of deep-sea fish found off the coast of Florida and Bermuda. Miss Earle has found it necessary to paint her subjects on the spot, as it were, since the members of the finny family change their color soon after being removed from their native haunts. Fish from tropical waters are not only beautiful in color but shape as well.



"FRENCH ANGEL FISH"

From a painting by Olive Earle



TORTOISE-SHELL TURTLES AND MORAYS



SEA LIFE OF A FLORIDA REEF



"DEEP WATER"

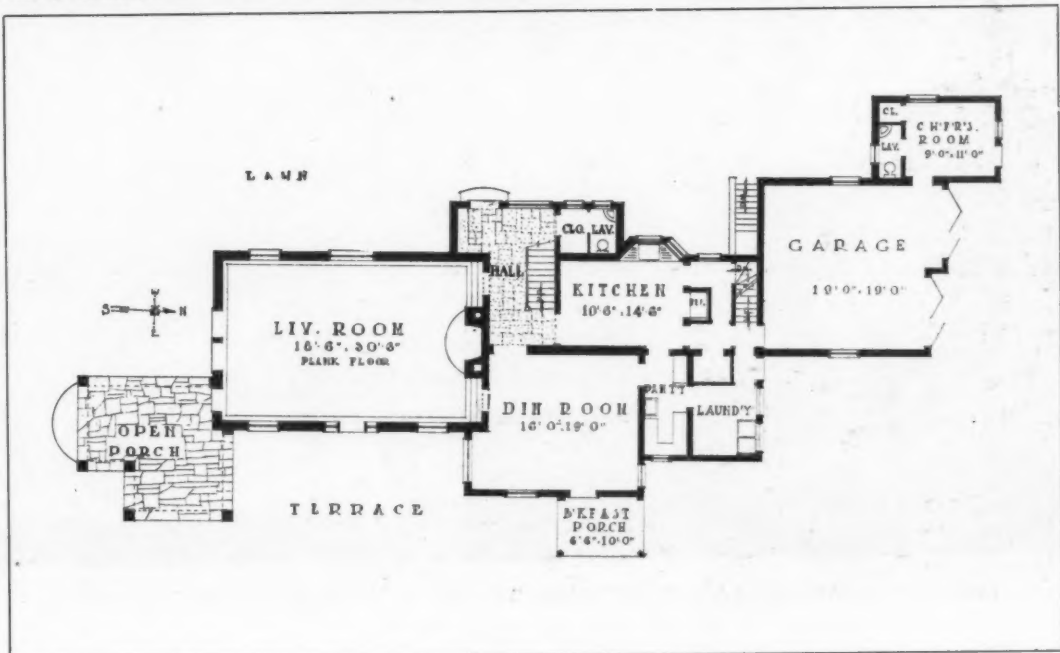
All illustrations on this page are from paintings by Olive Earle

HOUSE OF RICHARD W. TROWN, HEATHCOTE, N. Y.

WALTER CARL PLEUTHNER, Architect



Photo by Van Anda



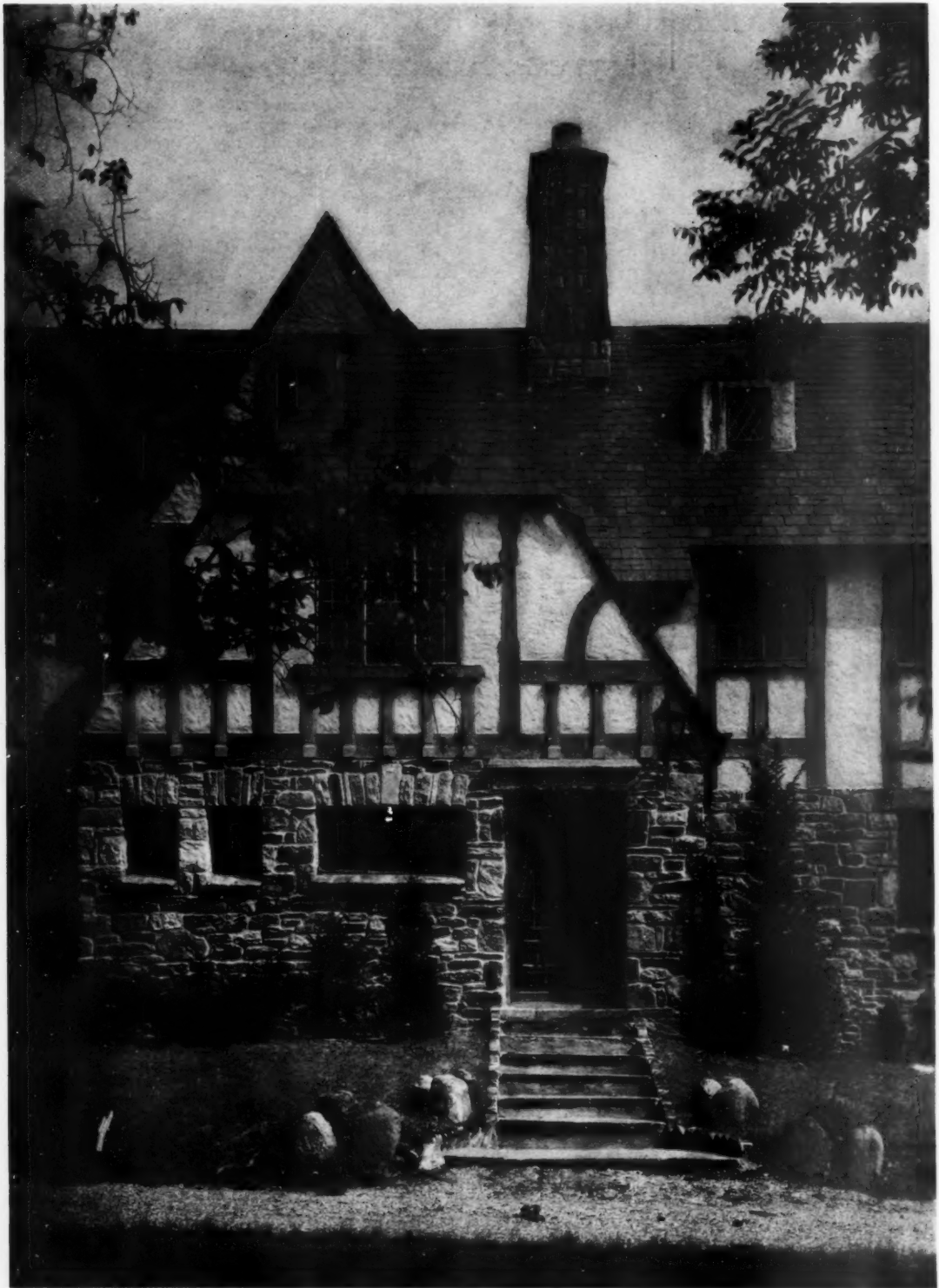
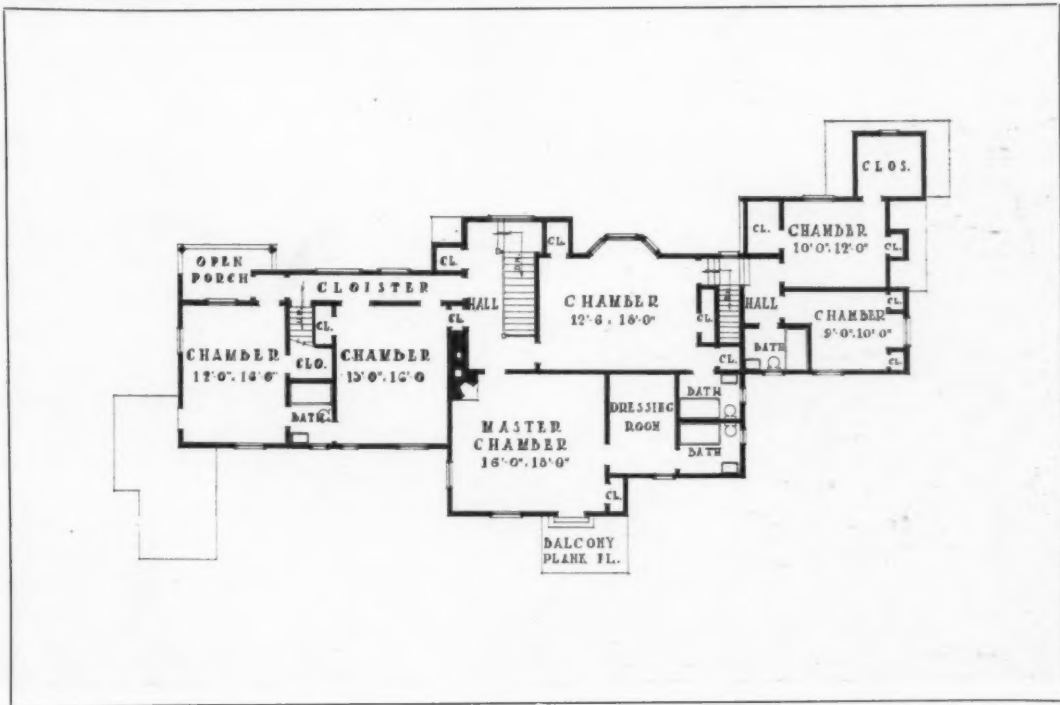


Photo by Van Anda

DETAIL OF MAIN ENTRANCE, HOUSE OF RICHARD W. TROWN, HEATHCOTE, N. Y.
WALTER CARL PLEUTHNER, ARCHITECT



Photo by Van Anda



HOUSE OF RICHARD W. TROWN, HEATHCOTE, N. Y.

WALTER CARL PLEUTHNER, ARCHITECT

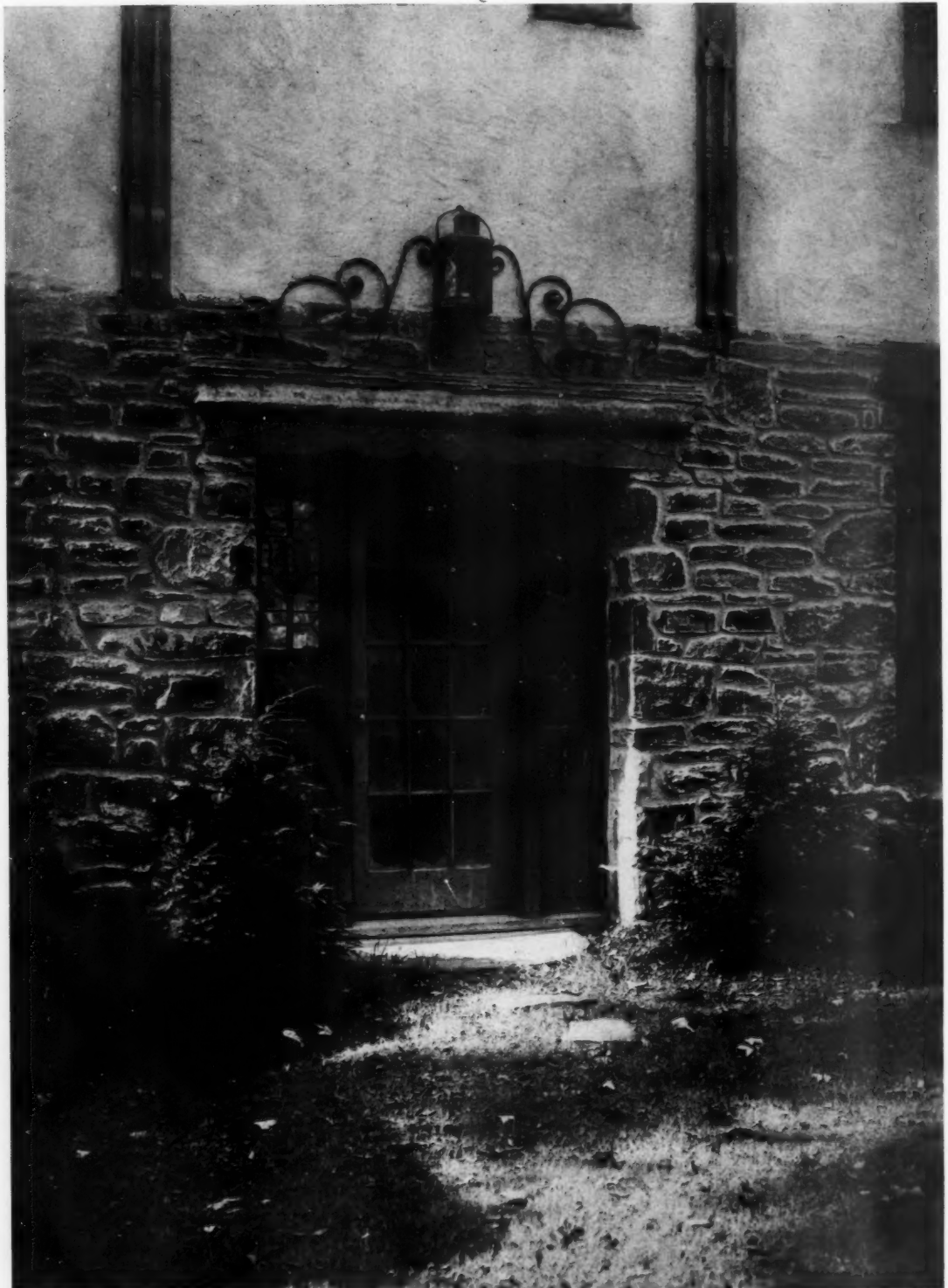


Photo by Van Anda

DETAIL OF ENTRANCE FROM TERRACE, HOUSE OF RICHARD W. TROWN, HEATHCOTE, N. Y.

WALTER CARL PLEUTHNER, ARCHITECT

THE EDUCATIONAL BUILDING CAPITOL PARK, HARRISBURG, PA.

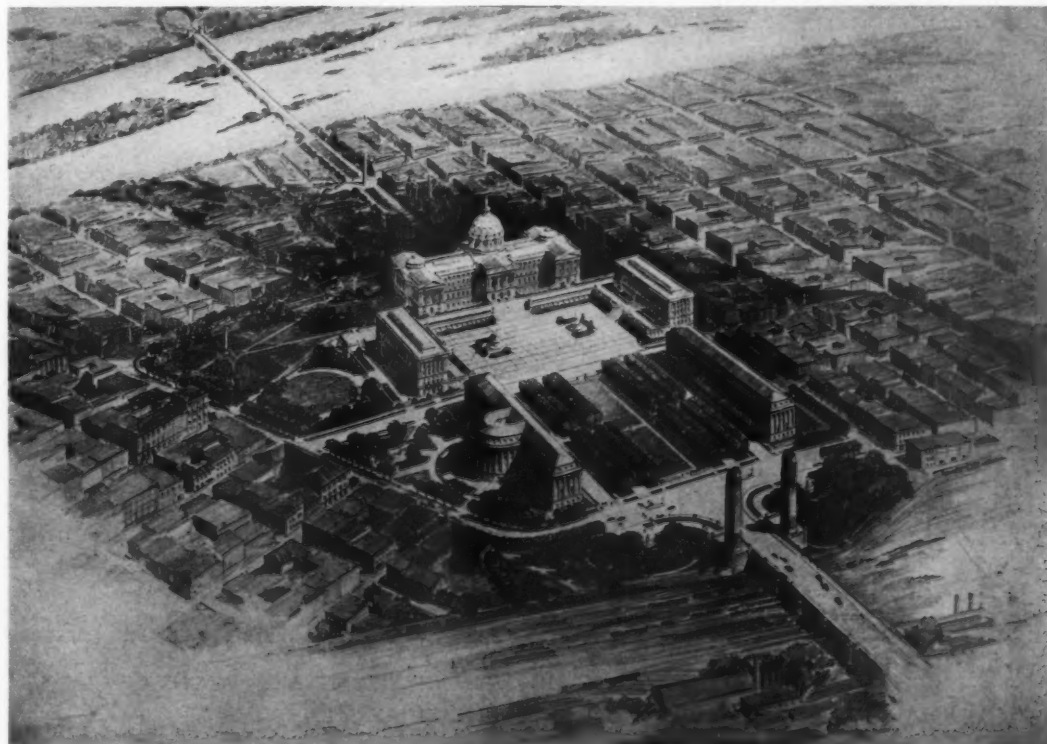
By SIDNEY F. ROSS

THE development of Capitol Park, Harrisburg, Pa., for the Commonwealth of Pennsylvania comprises mainly four administrative office buildings and a bridge at the east approach to the Park, which is to be dedicated to the Soldiers and Sailors of the World War. In this building program the first of the group started was the South Office Building, which was completed under the last State Administration. The North Office, or Highway Building, started in December, 1927, will be ready for occupancy in June of this year. The Memorial Bridge is now under construction and will also be completed, as far as the west approach to the Capitol Park, in June. It is then contemplated to construct and finish the entire approach, including the memorial pylons, in time for dedication in September, 1930.

The third building of this group, to be known as South Office Building No. 2, will be devoted entirely to the Department of Education. It is pro-

posed to start construction of the building in June of this year and to complete it before the end of 1930. This building is 472 feet long by 80 feet wide, with a circular auditorium having a radius of 112 feet. The building will have six stories and a basement. The basement and the first three floors are to be devoted to the State Law Library, General Library with accommodations for the Pennsylvania Room, and offices for the Director, his assistants and general office force. The third, fourth and fifth floors are to be occupied by the Superintendent of Public Instruction, his deputies and the heads of the various departments and assistants. For the various Directors, space is provided for a State Council Chamber, Conference Rooms and the many State educational departments.

To preserve the unity and continuity of the entire group, architecture of classic precedent, harmonious with the existing Capitol Building, has been used in the design of the exterior.



GENERAL VIEW OF CAPITOL PARK, HARRISBURG, PA.

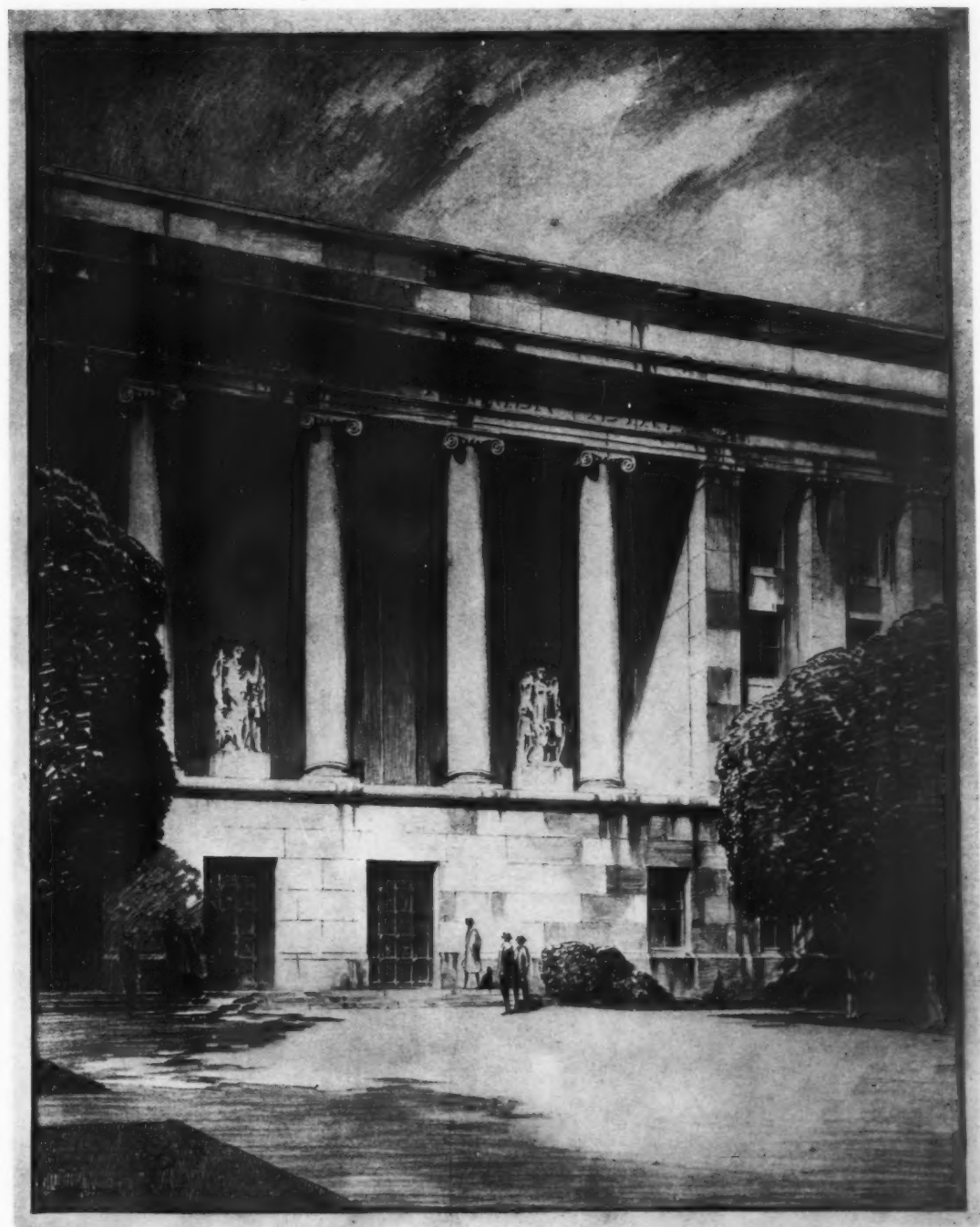
FROM A DRAWING BY SCHELL LEWIS



CAPITOL PARK, SHOWING THE EDUCATIONAL BUILDING, AND PYLONS OF
THE MEMORIAL BRIDGE, HARRISBURG, PA.

GEHRON & ROSS, ARCHITECTS

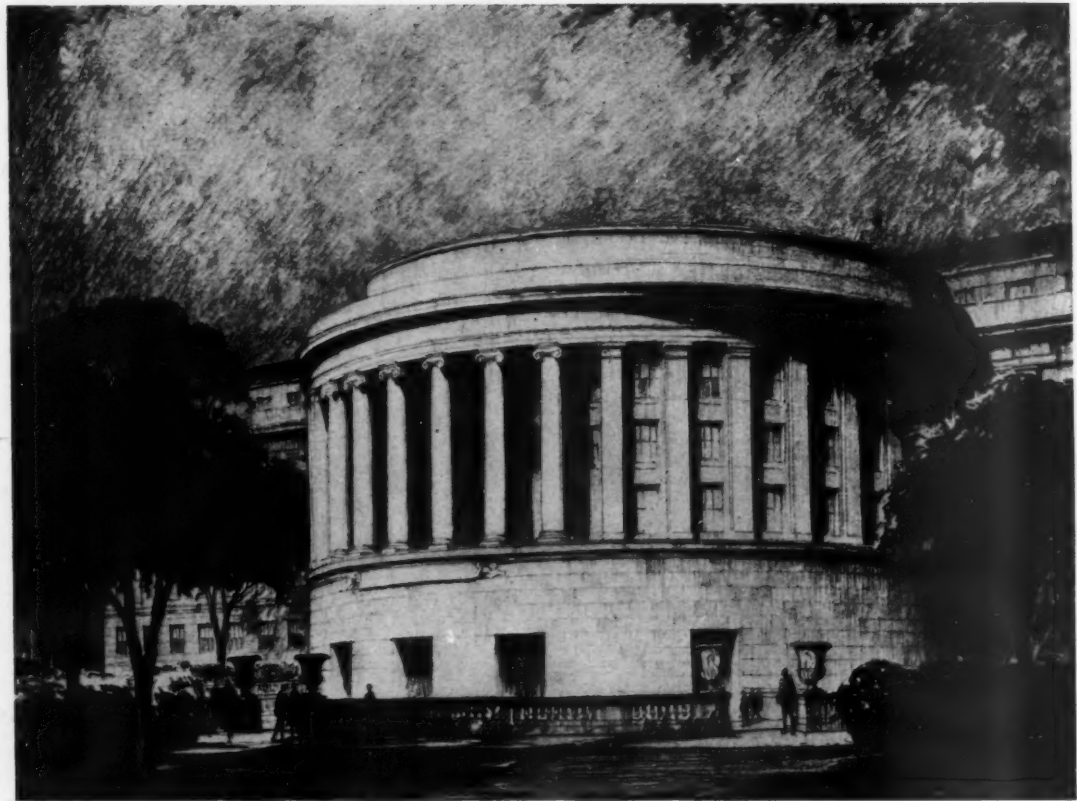
From a drawing by Hugh Ferriss



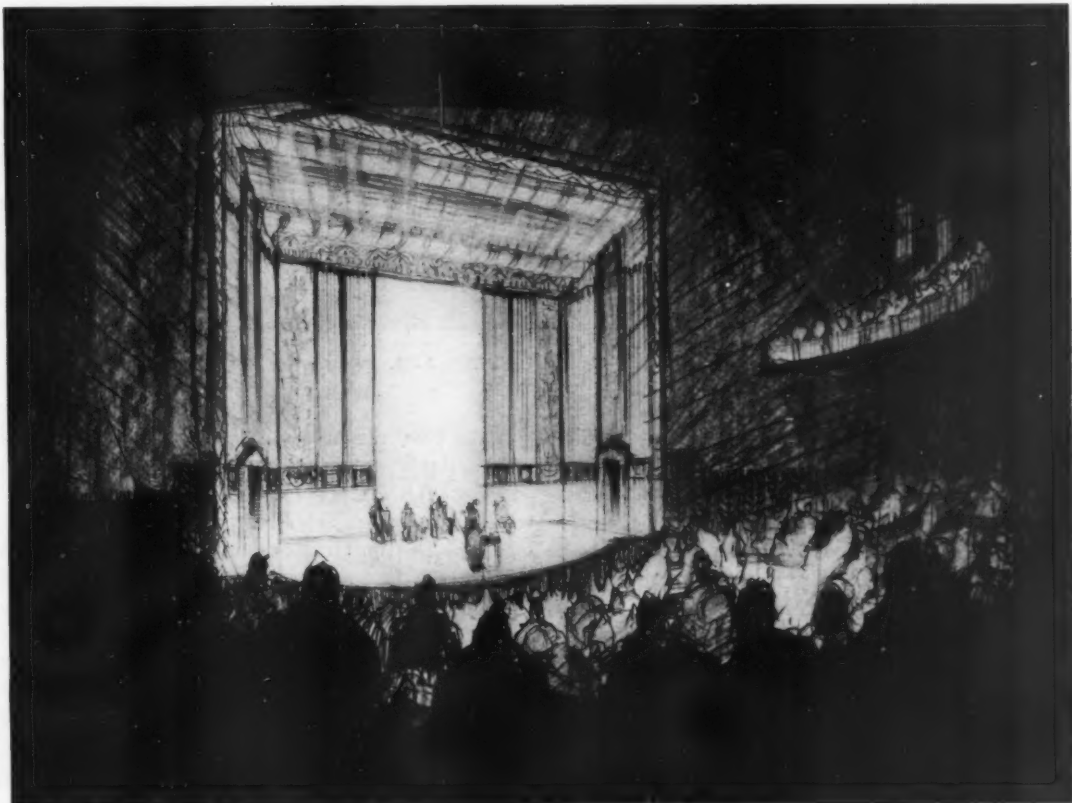
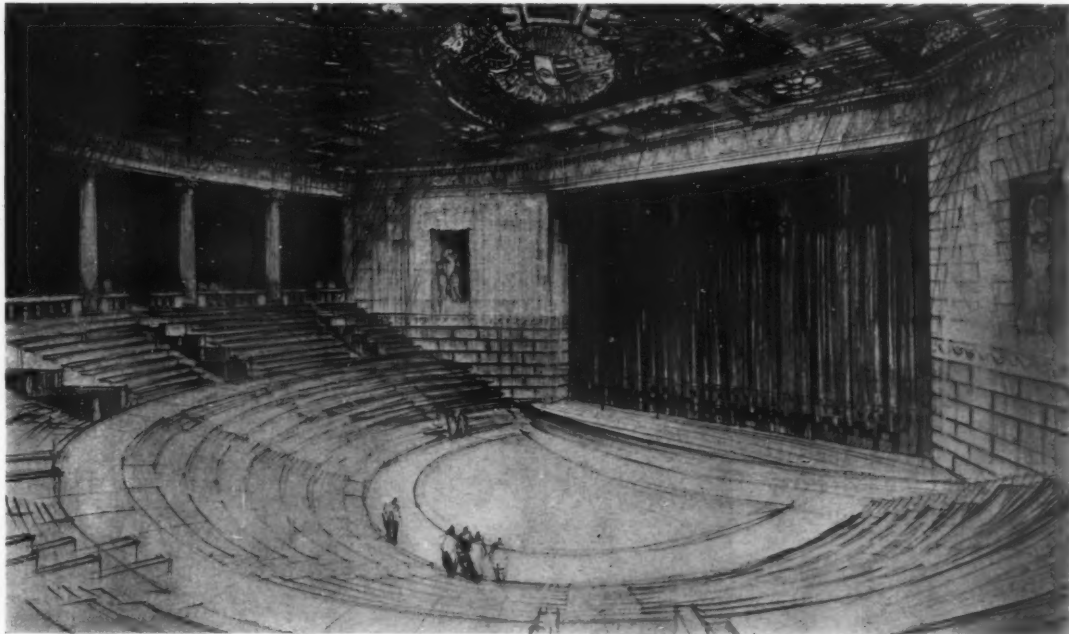
MAIN ENTRANCE DETAIL
EDUCATIONAL BUILDING, HARRISBURG, PA.

GEHRON & ROSS, ARCHITECTS

From a drawing by Schell Lewis



EDUCATIONAL BUILDING, HARRISBURG, PA.—GEHRON & ROSS, ARCHITECTS
Above, PERSPECTIVE FROM A DRAWING BY SCHELL LEWIS; *below*, DETAIL OF AUDITORIUM
FROM A DRAWING BY CHESTER B. PRICE



From drawings by Elmer Born

EDUCATIONAL BUILDING, HARRISBURG, PA.—GEHRON & ROSS, ARCHITECTS

*Above, STUDY OF ACCEPTED DESIGN FOR AUDITORIUM; below, PRELIMINARY STUDY OF
AUDITORIUM WITH BALCONY*

ALLEN B. POND, F. A. I. A.

AFTER an illness of only six days, Allen Bartlit Pond, F.A.I.A., member of the firm of Pond and Pond, Martin and Lloyd of Chicago, died of pneumonia at St. Luke's Hospital on March 17th, 1929, at the age of 70 years.

Mr. Pond was born at Ann Arbor, Mich., on November 21st, 1858, the second son of Elihu Bartlit Pond and Mary Pond. He was a descendant of a line extending from the Mayflower landing through colonial establishments to the present. He graduated from the University of Michigan in a literary class of 1880 and, for three years following, he taught Latin in the Ann Arbor High School and served for a short time as head of the Department of Latin in the University of Michigan. For two years he served as assistant to his father, who at that time was warden of the State Prison at Jackson, Mich. While there he revised the bookkeeping and administration methods and obtained an insight into the criminal classes that undoubtedly greatly influenced him in his later reform work. In 1885 he joined his older brother Irving K. Pond in Chicago in the practice of architecture, and in 1886 the architectural firm of Pond & Pond was formed.

From his earliest days Mr. Pond was a student of social affairs. In 1896 he founded the Municipal Voters' League of Chicago, as a result of which the city obtained a clean common council. He served upon the League's executive committee until 1923. During the World War he did much constructive work as director and member of the Advisory Board of the Illinois Fuel Administration. He served on the boards of various organizations such as the Union League Club of Chicago, the Cliff Dwellers, the Public Educational Association, the National Conference on City Planning and the Society for the Prevention of Blindness; also the Municipal Arts and other committees of architecture, art and various societies. For some time he served as chairman of the Chicago Zoning Board of Appeals, and as a director of the National Housing Association. He was for many years sec-

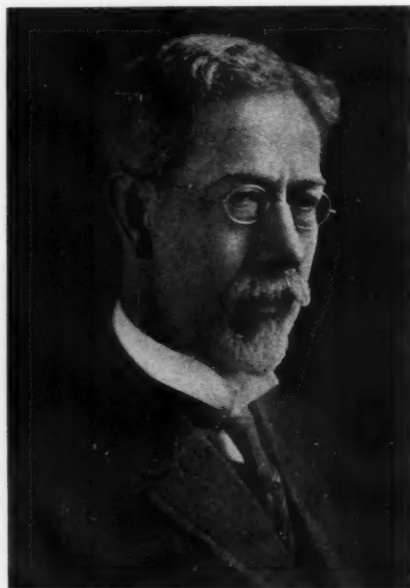
retary of the Hull House Association, a position he held at the time of his death, as well as that of President of Gads Hill Center. In addition to these activities, Mr. Pond found time to help found and administer several clubs.

Allen B. Pond's social and political activities were not hampered by his architectural partnership for both members of the firm were each in thorough accord with the work of the other. He sympathized with his brother in his scheme of self expression which led to the firm's development of a distinct manner of architectural expression that changed only with the growing times. He not only possessed knowledge, but had acquired a rich wisdom, which, with his genial personality, made him a social, educational and moral force in his community. Keenly literary and artistic in temperament, his criticism of past and current architectural work was penetrating and constructive. He was an inspiring force in both the fields of humanitarian movements and architecture.

As a member of the American Institute of Architects, he served on numerous committees. As a result of his monumental work on Standardizing Specifications and the contract documents of the Institute, he was made a fellow in the Institute in 1907. Among his other architectural affiliations was that with the Illinois Society of Architects.

In the passing of Allen Bartlit Pond not only has the Institute lost one of its most valued members, but the architectural profession as a whole has had removed from its ranks a member who did much to elevate the practice of architecture in the United States. Perhaps more than that the world has lost a man—a man of attractive personal attributes and broad interests. Quiet and unassuming, his deeds have been left to speak for themselves and to live for the benefit of others. This is particularly true due to the leading part he played in public affairs and civic reform.

Mr. Pond was unmarried. His only close surviving relative is Irving K. Pond.



ALLEN BARTLIT POND, F. A. I. A.
1858-1929

ENGINEERING AND CONSTRUCTION

PROVIDING FOR TELEPHONE SERVICE

By C. E. DEAN

The accompanying article has been prepared by the author as a condensed resume or review of "Planning for Home Telephone Conveniences," a booklet prepared and distributed by the American Telephone & Telegraph Company. This booklet is primarily intended as a guide for architects, engineers and contractors.—THE EDITORS.

BRING a portable telephone into the guest room—the one from the sun parlor," is a very reasonable instruction by the mistress of a modern home to her maid in preparing for the comfort of a visiting friend. For telephone outlets can now be provided in several places by suitable wiring, and portable telephones then plugged in wherever desired (just as one would plug in a floor lamp) in addition to regular telephones which are permanently connected.

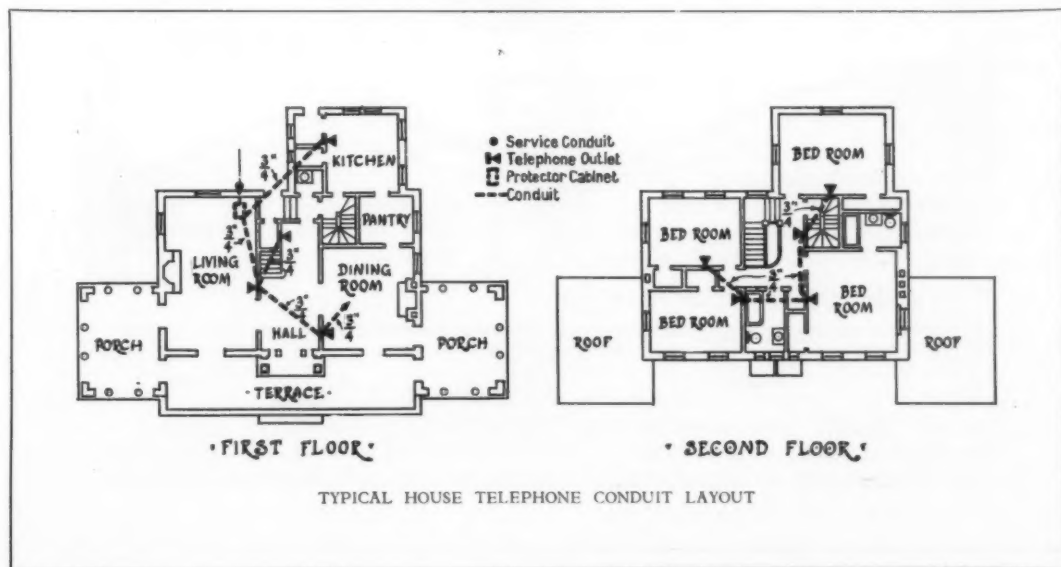
Adequate telephone service in keeping with other conveniences of the modern house is a development which unquestionably will be increasingly observed in the future. Extensions, portable telephones, intercommunicating facilities, additional bells and switches controlling them, additional

lines to the exchange, and various other features are now available to meet present day telephone needs. Business offices of telephone companies throughout the United States are ready to give information about these upon request.

Such telephone service may be had at its best if provision is made for it in the plans for the house. This consists in specifying the installation of conduit to the various points where permanent or portable telephones are desired. The occupant orders such telephone service as he desires from the telephone company, being, of course, in no way required to order more service than he wishes. The telephone company installs its own wires in the conduit as necessary to furnish the service ordered.

Telephone conduit can also be installed in many cases where remodeling is being done, and this is often an advantageous step, adding an important element to the benefits of the alterations.

Existing houses can, of course, be provided with all desired telephone facilities by fishing the wires through the walls and under the floors, or by the use of exposed interior wiring. But there are important advantages in providing conduit for the



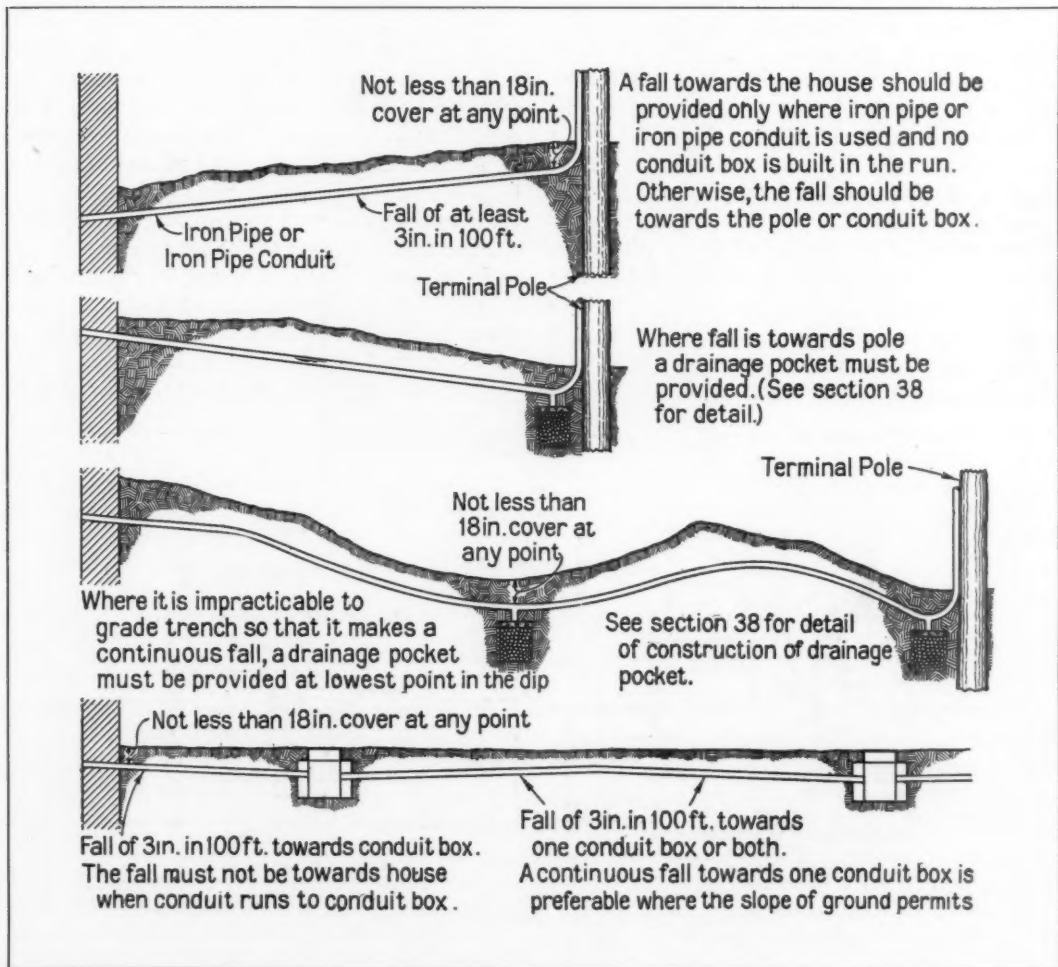
telephone wiring in the case of new houses. Concealment of the wiring is assured; the wires are protected so that there is less likelihood of interruption to the telephone service; and, by adequate advance provision, changes in the service arrangements or the installation of additional telephones can be made without breaking into walls and floors or resorting to exposed wiring.

Advance planning may also include the provision of cabinets in the walls, in which the telephone bell box can be placed and concealed. Niches can be specified for telephones at points where this is more convenient than setting the instruments on furniture. It is also interesting to know that provision can be made to locate the service wires from the telephone pole to the house underground.

The advance provision of facilities for telephone service is in line with the attention which is usually

given to the electric light wiring. Also it is an application on a small scale of the methods used in large buildings for providing telephone connections wherever desired. Another point is that provision for the convenient installation of adequate telephone wiring, which the occupant can employ to whatever extent he desires, constitutes a desirable feature which, in a resale of the house, is a favorable point that the purchaser is likely to appreciate.

As previously stated, the entering telephone wires can run either overhead or underground. In the case of overhead wires, a service entrance consisting of conduit should be provided starting from the point of attachment of the telephone wires on the house, which must be not less than ten feet above the ground, and running down below the level of the first floor. The location of this con-



PROVISION FOR EASY DRAINING OF CONDUIT BOXES MUST BE MADE WHERE UNDERGROUND SERVICE ENTRANCE CONDUIT IS SUBJECT TO FREEZING CONDITIONS

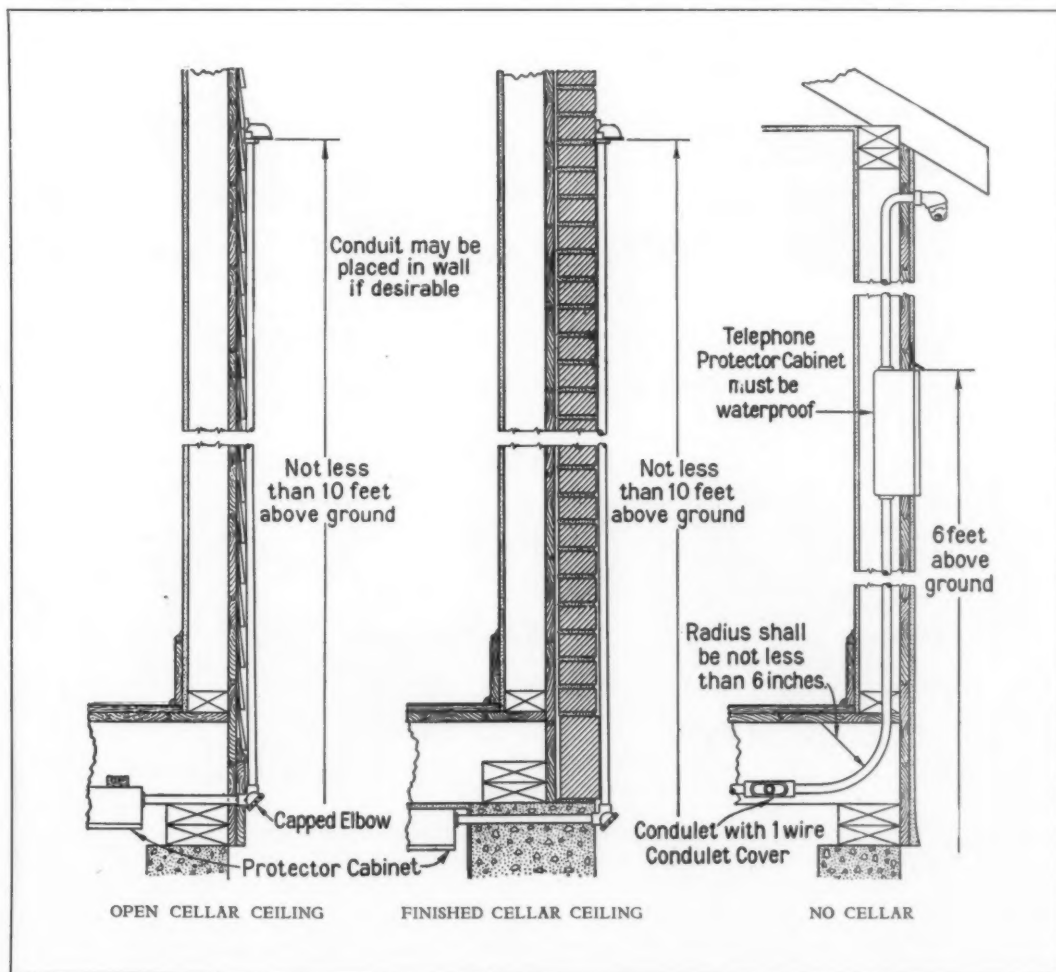
duit should be on the side of the house toward the nearest telephone pole and near the front or back, depending on whether the pole line runs in front or behind the house.

This service entrance consists of iron conduit having an inside diameter not less than three-quarters of an inch for two telephone lines, and not less than one inch for three or four lines. (Each line requires a pair of wires, which are twisted together.) The ends of all sections of conduit should be reamed to avoid injury to the insulation of the wires. The conduit must be electrically grounded and separated from electric light conduit by not less than six inches.

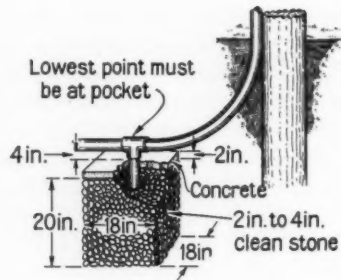
The service conduit terminates in, or contains in its run, the protector cabinet. The protector consists of a set of fuses and an open space cutout, to protect the telephone equipment of one line from

unusual electrical conditions. The cabinet for this is of metal, and its dimensions depend upon the number of protectors to be housed. For two protectors it has the dimensions 4 x 12 x 12 inches. For other numbers of protectors the size varies accordingly. The orientation of the cabinet is specified by the telephone company to the extent that the axis about which the cover opens must be horizontal. The location of the protector cabinet should be in a clean, dry, ventilated place, since the presence of moisture will lower the insulation of part of the protector and detract from satisfactory service. The location should be one which is always accessible, and not made difficult of access by coal or wood piles, or other material.

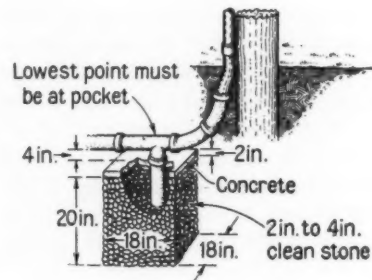
The advantage of underground entrance for the telephone wires may well be considered. For this purpose iron pipe or iron pipe conduit may be used



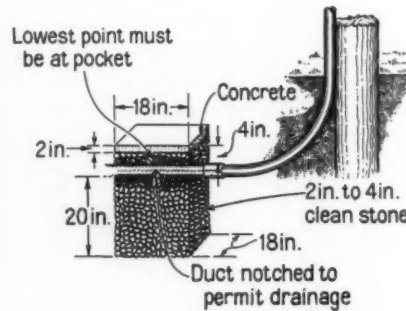
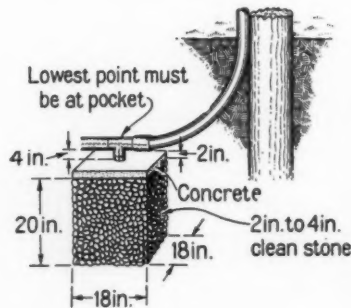
TYPICAL DETAILS OF TELEPHONE SERVICE CONDUIT FOR OVERHEAD SERVICE ENTRANCE
SERVICE CONDUITS MUST BE GROUNDED



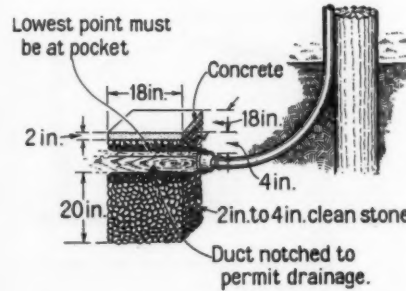
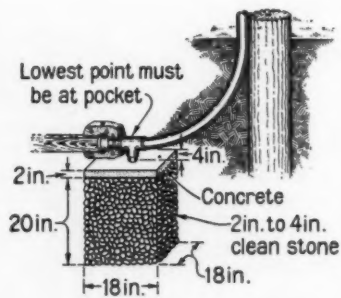
1 1/2 IN. IRON PIPE OR IRON PIPE CONDUIT



3 IN. OR 4 IN. SEWER TILE

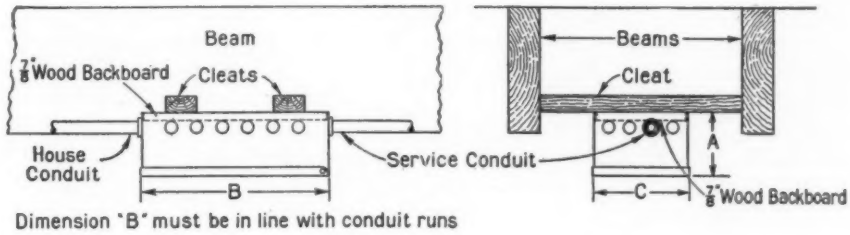


ALTERNATE METHODS USING 2 IN. FIBER DUCT

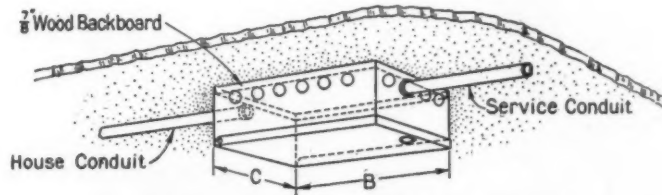


ALTERNATE METHODS USING 3 IN. CREOSOTED WOOD DUCT

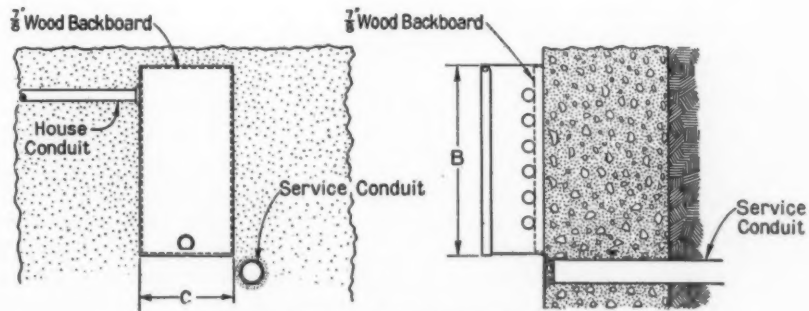
DETAILS OF TYPICAL DRAINAGE POCKETS REQUIRED AT TERMINATION ON POLE FOR VARIOUS TYPES OF CONDUIT USED FOR UNDERGROUND TELEPHONE SERVICE ENTRANCE



CABINET MOUNTED BETWEEN FLOOR JOISTS



CABINET MOUNTED ON CEILING



CABINET MOUNTED ON FOUNDATION WALL

DETAILS OF TYPICAL INSTALLATIONS OF TELEPHONE PROTECTOR CABINET

under all conditions, and fiber duct, creosoted wood duct and sewer tile may be used in all cases except where the fall of the run is toward the house instead of toward the pole or conduit box. This limitation is made because small amounts of water and dirt are likely to enter through the joints in fiber creosoted wood, and sewer tile, and it is therefore considered inadvisable to use them where the fall of the run is toward the house.

For telephone service not requiring over five pairs of wires, 1½-inch iron pipe or 2-inch fiber duct, is sufficiently large. For creosoted wood the usual bore of 3 inches is specified. Sewer tile three or four inches in diameter is satisfactory. If the distance is over 350 feet, but not over 700 feet, one conduit box, which is a small manhole, must be provided in order to obviate difficulties in pulling the telephone cable into the conduit. If the distance is considerable, straight runs of 450 feet between conduit boxes are allowed, and if the runs contain curves, lengths of 350 feet are allowed.

The depth of the trench must be sufficient to give the conduit 18 inches of cover. This is necessary in order to prevent injury to the conduit when planting shrubs, and to permit slight subsequent changes in grading without disturbing the conduit.

In localities where water will freeze at conduit depth, drainage pockets must be provided at all points where water would accumulate. Otherwise damage to the cable will occur, and replacement may be expensive due to the difficulty of thawing the conduit. For the same reason a fall of at least 3 inches in 100 feet is required. The above covers in general an average service installation. Where unusual conditions are encountered, the engineer of the local telephone company should be consulted.

Within the house iron pipe conduit should be provided from the protector cabinet (or from the terminal of the service conduit in case the protector cabinet is in the service conduit run) to the various locations where it is desired to make telephone service available. This should be installed in the same manner as conduit used for electric light wiring,

but must be kept entirely separate. Open ends of conduit should be plugged during construction in order to prevent the entrance of moisture or foreign material. As noted in the case of the service conduit, the ends should be reamed. After installation each conduit should be fished and provided with No. 14 galvanized iron pulling-in wire to facilitate the placing of the telephone wires.

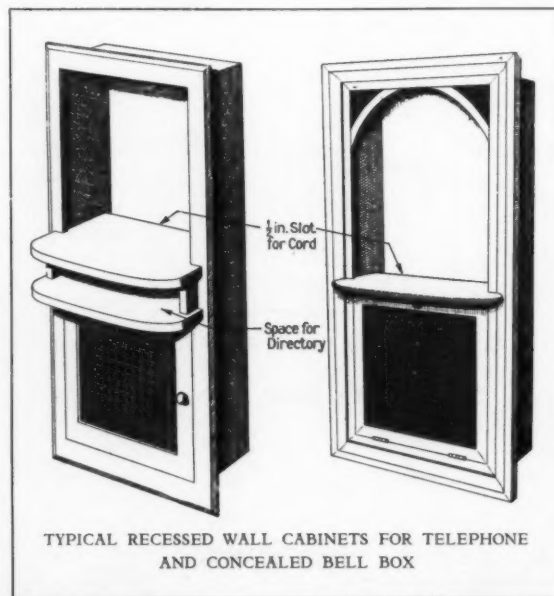
For one pair of wires, or three wires twisted together, conduit having ½ inch inside diameter is sufficiently large, but for two or three pairs of wires or two or three lengths of triple wire, ¾ inch inside diameter is necessary, and the installation of the larger size has the obvious advantage of providing flexibility in future changes of the telephone service which is one of the advantages of conduit installation.

For four pairs of wires, or lengths of triple wire, conduit of 1 inch inside diameter should be provided.

Not over two 90 degree bends should occur in any section of conduit, and pull boxes should be installed, if necessary, to prevent this. If sections exceed over 50 feet in length, pull boxes should be inserted so that no section will exceed 50 feet, or the next larger size of conduit should

be used. In no case should a section exceed 100 feet in length. In large residences where a number of wires may be required and the installation of a cable be desirable, the telephone company should be consulted about the size of conduit necessary.

Conduit installed for telephone wires, as well as the protector cabinet, are, of course, part of the property and do not belong to the telephone company. Such conduit and other equipment is a permanently desirable feature of the house. The telephone company provides wire, protectors, outlet covers, bell boxes, telephones and all equipment necessary to furnish the service ordered. Where a private intercommunicating telephone system is installed in a residence and it is desired to connect this system with the local telephone company's central office the telephone company should be consulted, since arrangements for this purpose vary, and will depend upon the type of service employed.



TYPICAL RECESSED WALL CABINETS FOR TELEPHONE AND CONCEALED BELL BOX

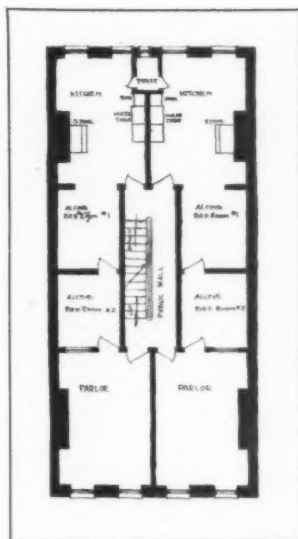


Photo by Van Anda

ONE OF THE OLDEST APARTMENTS IN THE COUNTRY—AT 223 EAST 21ST STREET, NEW YORK—BUILT IN 1855. SEE ORIGINAL PLAN OPPOSITE

THE EVOLUTION OF THE MULTI-DWELLING HOUSE

The plan of the earliest apartment houses had one, and practically only one, objective—that was that the parlor (we had not coined the word “living room” then) might face the street. The natural result, in most cases, was to cut the house longitudinally into long, narrow apartments, with the parlor in the front and the kitchen in the back connected by a long narrow hall. The bedrooms opened off this hall. The term “railroad flat,” which has since described this type of plan, was well chosen. The advance in late years in designing multi-family dwellings is indicated by comparing one of the oldest survivors with a group of recently completed houses. Types of multi-dwellings are herewith illustrated.



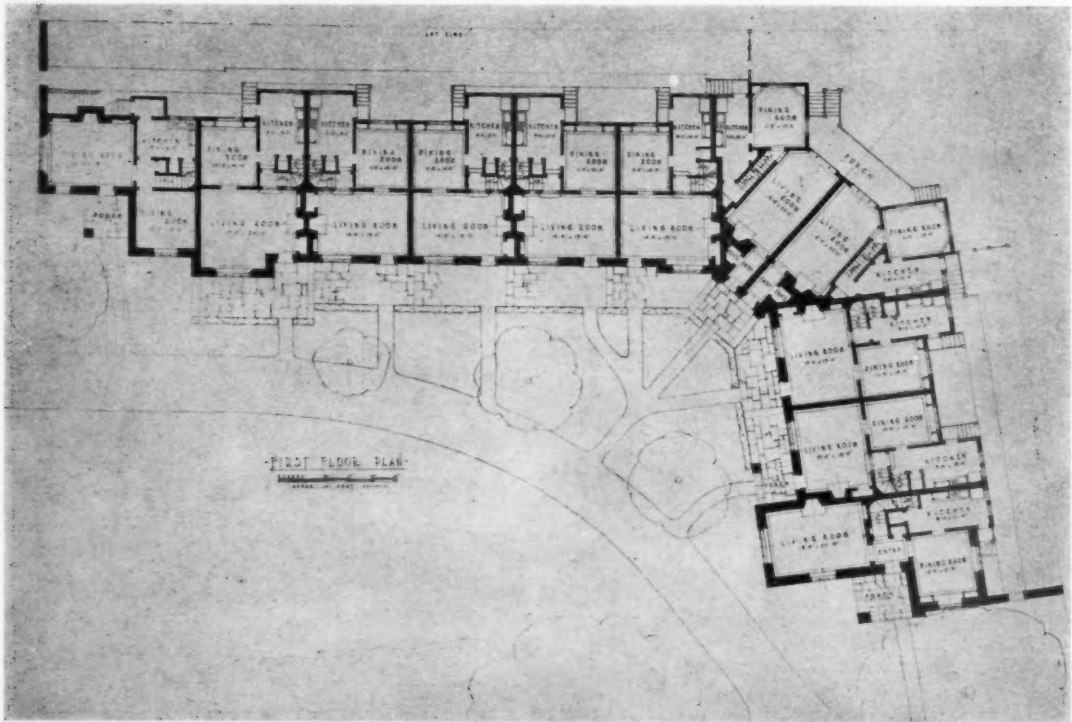
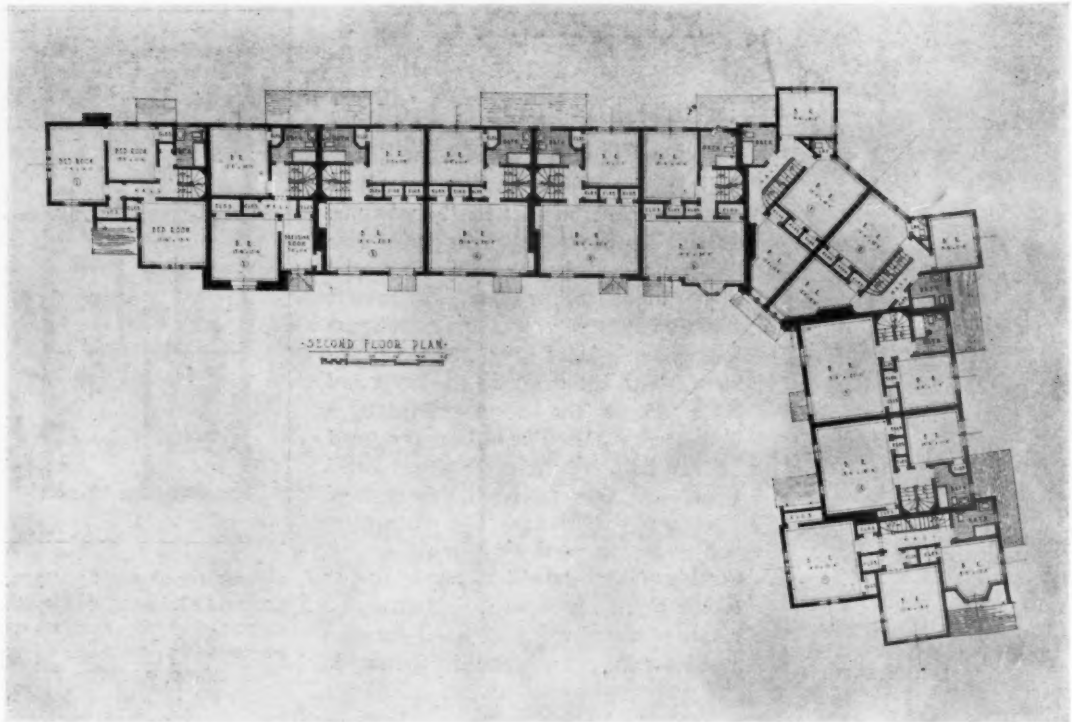
TYPICAL FLOOR PLAN OF “RAILROAD FLAT.” THE PLAN HAS RECENTLY BEEN MODERNIZED BY WARREN SHEPARD MATTHEWS, ARCHITECT



Photo by Nvhalm

MERESTONE COMMUNITY HOUSES, BRONXVILLE, NEW YORK

PENROSE V. STOUT, ARCHITECT



MERESTONE COMMUNITY HOUSES, BRONXVILLE, NEW YORK

PENROSE V. STOUT, ARCHITECT

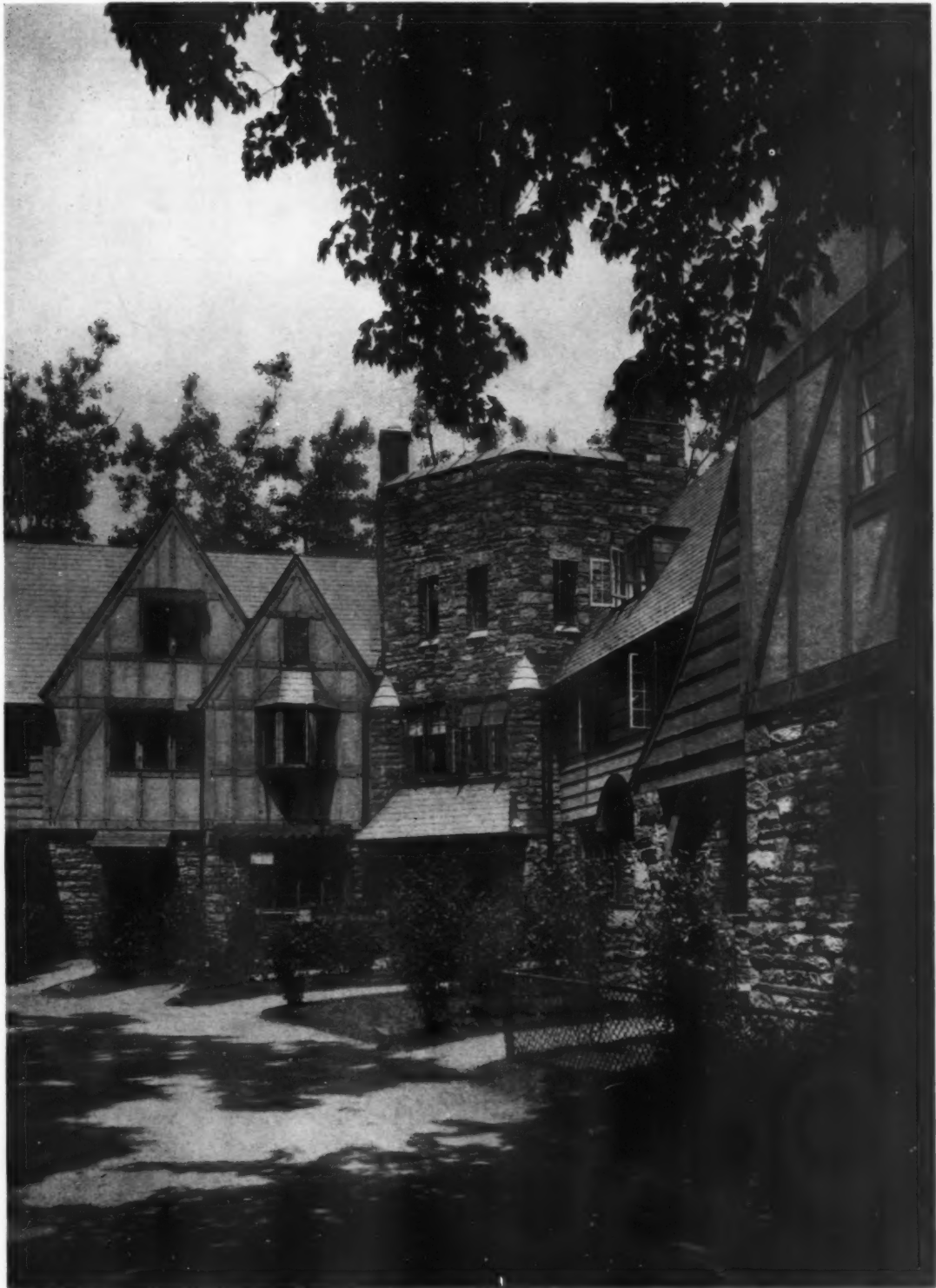
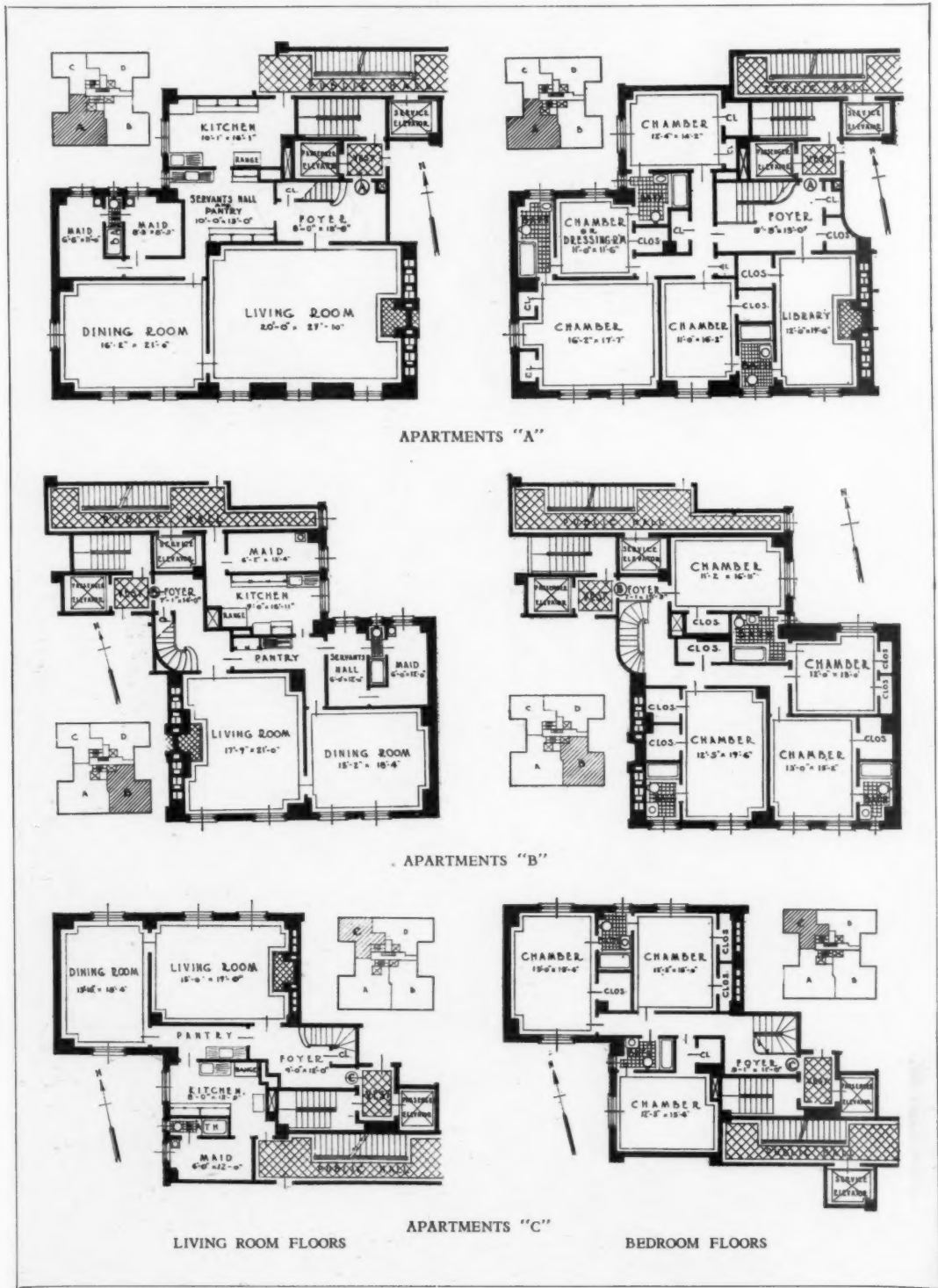


Photo by Nyholm

MERESTONE COMMUNITY HOUSES, BRONXVILLE, NEW YORK

PENROSE V. STOUT, ARCHITECT



PLANS OF DUPLEX APARTMENTS, 155 EAST 72ND STREET, NEW YORK

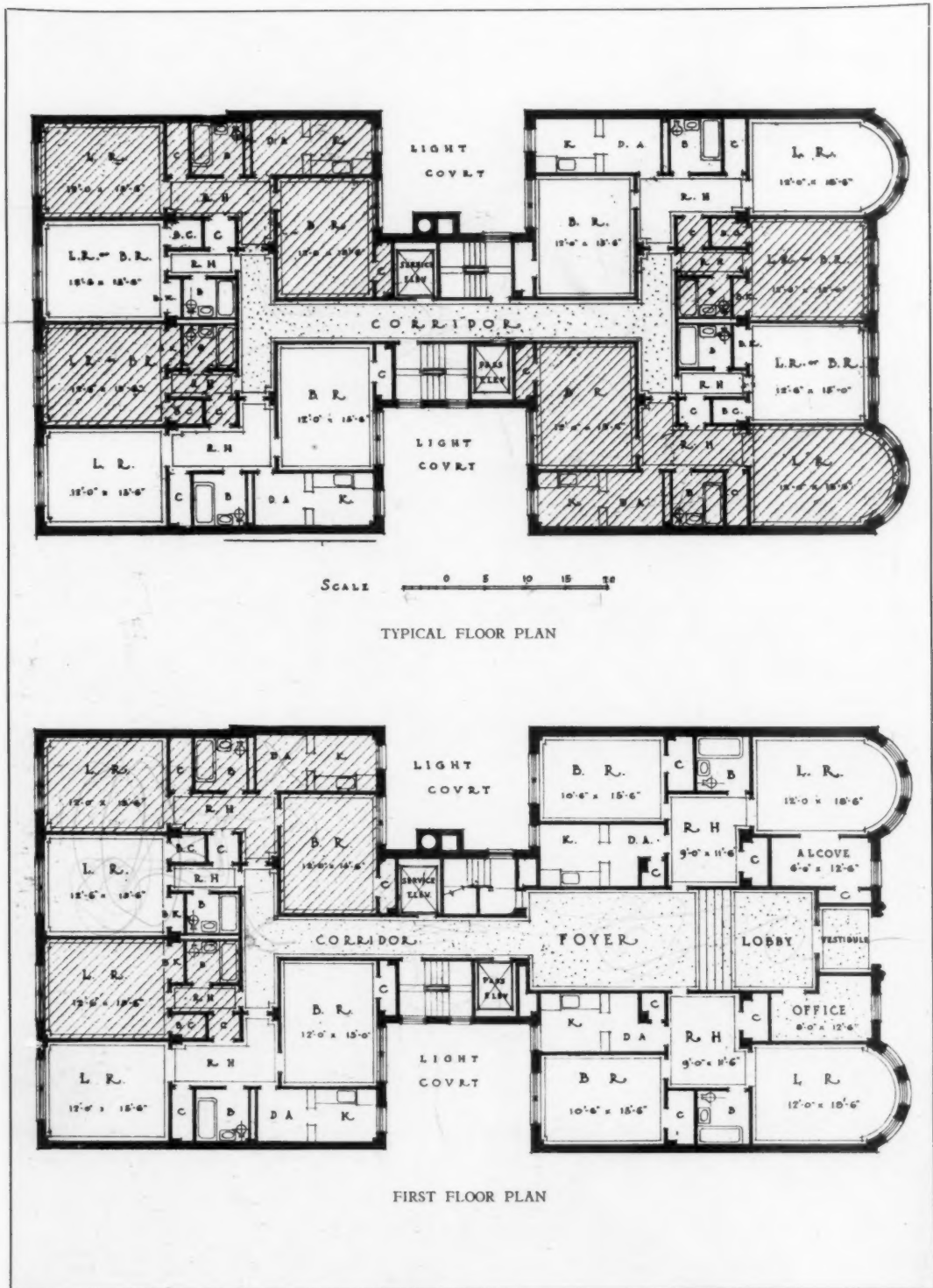
CROSS & CROSS, ARCHITECTS



Photo by Wurts Bros.

APARTMENT HOUSE, 155 EAST 72ND STREET, NEW YORK

CROSS & CROSS, ARCHITECTS



APARTMENT HOUSE, 12-14 COMMONWEALTH AVENUE, BOSTON, MASS.

GEORGE NELSON JACOBS, ARCHITECT



Photo by Weber

APARTMENT HOUSE, 12-14 COMMONWEALTH AVENUE, BOSTON, MASS.

GEORGE NELSON JACOBS, ARCHITECT



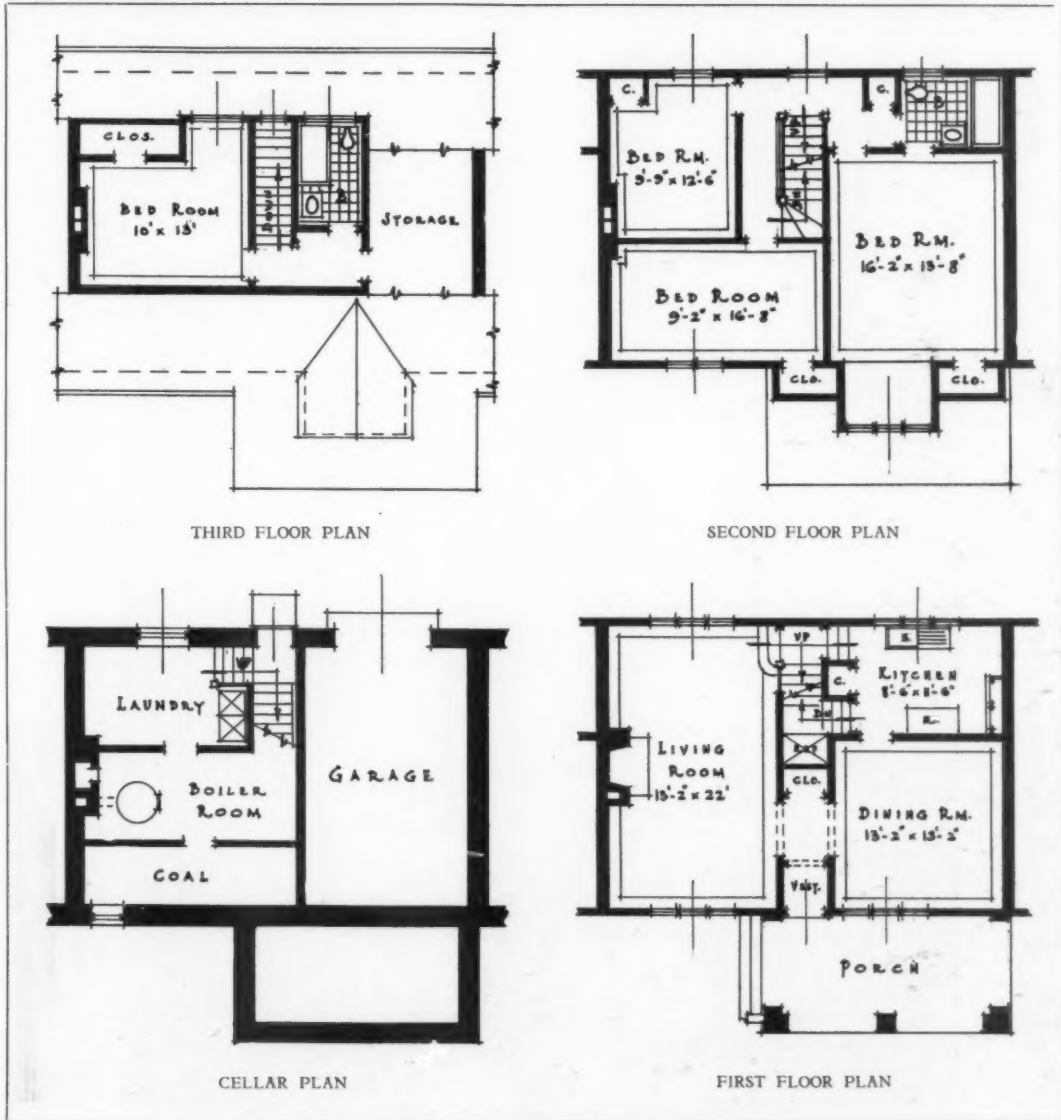
Photo by Van Anda

TYPICAL GROUP HOUSE, PELHAM MANOR, NEW YORK

LAURENCE M. LOEB, ARCHITECT



Photo by Van Anda



TYPICAL GROUP HOUSE, PELHAM MANOR, NEW YORK

LAURENCE M. LOEB, ARCHITECT



FINAL STUDY FOR HOTEL LEXINGTON, NEW YORK


SCHULTZE & WEAVER, ARCHITECT

AN EXHIBITION
OF
CONTEMPORARY
AMERICAN SCULPTURE


▲ ▲ ▲
SAN FRANCISCO, CALIF.

April 1—September 30, 1929

On April 1st there was opened at the California Palace of the Legion of Honor, in San Francisco, Calif., under the auspices of the National Sculpture Society of New York, an Exhibition of Contemporary American Sculpture which may be classed as one of the most extraordinary art events of modern times. The exhibition, which contains over twelve hundred pieces, the work of three hundred sculptors, is by far the largest exhibition of sculpture ever held in this country. Its purpose is to encourage the American sculptor by affording his work a chance to be seen and to educate the public artistically by placing within its reach, free of charge, an opportunity to see the best work done by American sculptors today. This exhibition was made possible by an unsolicited gift of \$100,000. The remarkable variety of American sculpture is indicated by the wide scope of this collection, which includes tiny bronze figures one inch high, medallions, architectural decorations, garden pieces, war memorials, bas-reliefs and portrait busts. Each piece offered for exhibition was judged by a jury of eminent sculptors before its acceptance and among the pieces shown, several of which are illustrated herewith, are those by young sculptors of distinguished talent as well as by nearly all American sculptors already internationally famous.



"THE PRIEST"
U. H. ELLERHUSEN
SCULPTOR



"THE PROPHET"
U. H. ELLERHUSEN
SCULPTOR



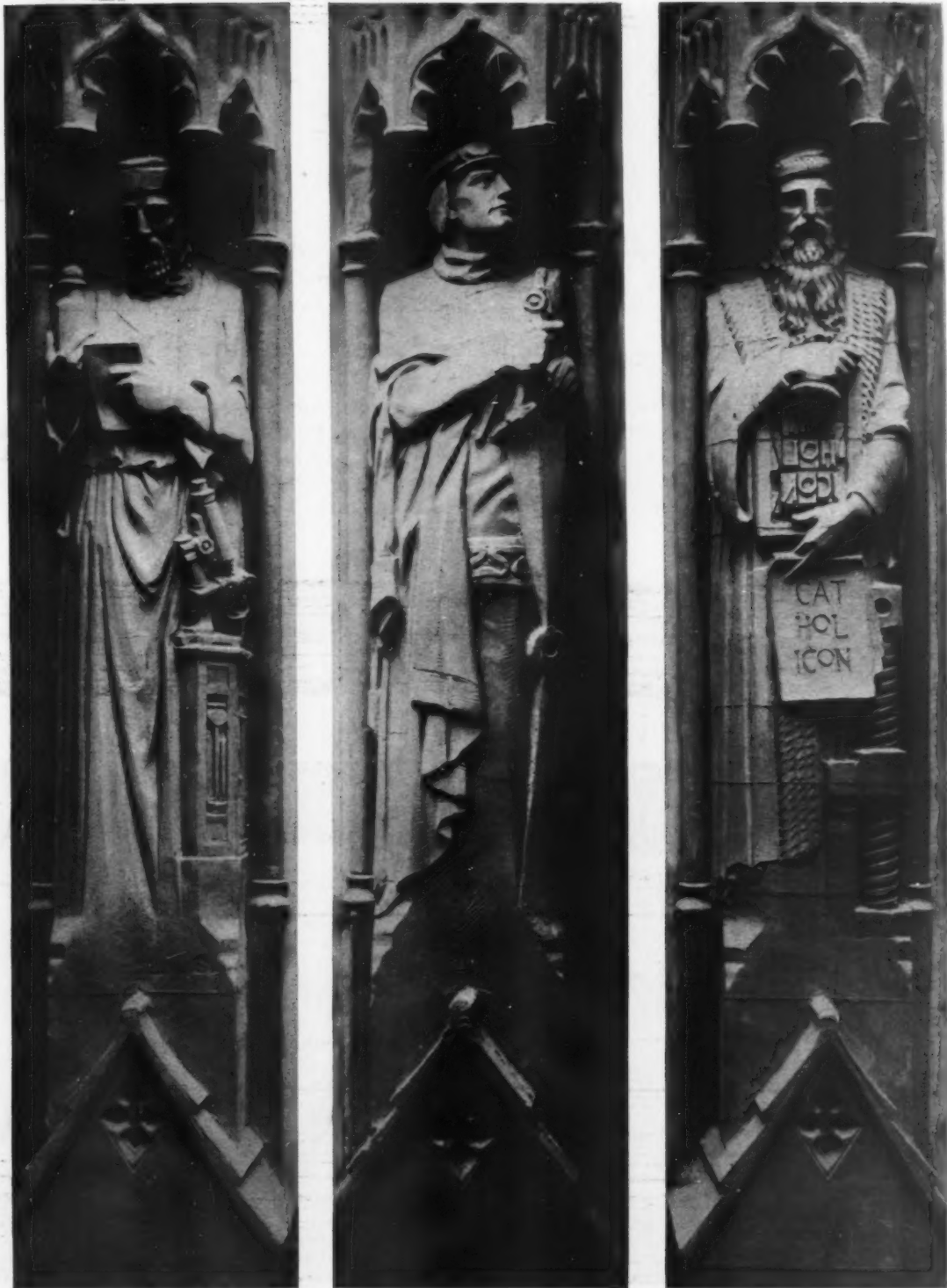
CALIFORNIA PALACE OF THE LEGION OF HONOR—GEORGE A. APPLGARTH AND HENRI GUILLAUME, ARCHITECTS
THE EXHIBITION OF CONTEMPORARY AMERICAN SCULPTURE IS NOW ON VIEW HERE



"SERVICE" AND "LEARNING," CHICAGO UNIVERSITY CHAPEL—ULRIC H. ELLERHUSEN, SCULPTOR



PANEL ABOVE ENTRANCE, AMERICAN BANK & TRUST CO., PHILADELPHIA, PA.—LEO FRIEDLANDER, SCULPTOR
EXHIBITION OF CONTEMPORARY AMERICAN SCULPTURE, SAN FRANCISCO, CALIF.



PASTEUR, WRIGHT, GUTENBERG, CHRIST CHURCH, CRANBROOK, MICH.—ULRIC H. ELLERHUSEN, SCULPTOR
EXHIBITION OF CONTEMPORARY AMERICAN SCULPTURE, SAN FRANCISCO, CALIF.



Photo by Bogart

PANEL BY G. CECERE, SCULPTOR



Photo by Trowbridge

"ROMANZA"—JOHN DAVID BRCIN, SCULPTOR

EXHIBITION OF CONTEMPORARY AMERICAN SCULPTURE, SAN FRANCISCO, CALIF.

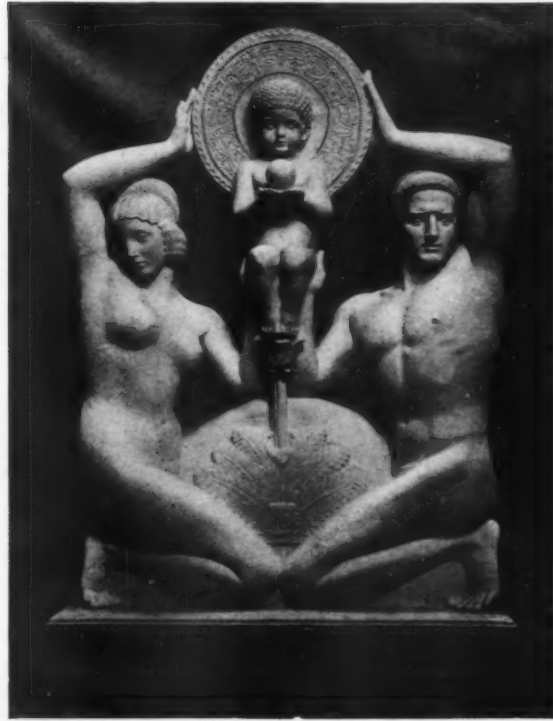


Photo by Ward

"RENAISSANCE"—L. T. STEVENS, SCULPTOR



Photo by Bogart

"MASK"—G. CECERE, SCULPTOR

EXHIBITION OF CONTEMPORARY AMERICAN SCULPTURE, SAN FRANCISCO, CALIF.

GOODHUE MEMORIAL SERVICES IN NEW YORK

THE memorial ceremonies held March 24th, 1929, in honor of Bertram Grosvenor Goodhue were attended by hundreds of friends and associates. The unveiling and dedication of the tomb which contains his ashes in the Episcopal Chapel of the Intercession, Broadway and 155th Street, New York, was conducted by the Rev. Dr. Milo H. Gates, vicar of the chapel, and brief addresses were made by Milton B. Medary, of Philadelphia, former president of the American Institute of Architects, and Royal Cortissoz, art critic of the New York *Herald-Tribune*.

Mr. Medary said that he was present to acknowledge the debt of all architects to Bertram Grosvenor Goodhue.

"It was because of the spirit which lay back of all he did, not his form of expression, that he is famous," Mr. Medary said. "Through his works he will be immortal. He had challenged the entire profession of architecture everywhere to put the germ of life into all its works. He gave us a sense of beauty in everything he did."

In his address Mr. Cortissoz said:

"The first thing that I think of today is the appropriateness of Bertram Goodhue's last resting place. And I don't mean by that the fitness of his lying in a church, he, a builder of churches, including this one. I am thinking rather of the fact that if he had never in his life built a church his ashes would still belong in a place where the things of the spirit prevail. Those are the things that counted most in the development of his character.

"The architect of genius draws his knowledge from many sources. He owes much to travel among the monuments of the past. He owes something to the literature of his subject. He is, in a word, a man of study. But above all things he is made by his imagination. If he is a true artist he deals first and last with the imponderables. His studies but sustain the fabrics of his imagining. He is more than all else a spiritual force. . . .

"He was a versatile man, but like every creative type we have had in American architecture, he chose a particular style

for the expression of most of his ideas. There is a point on which I would dwell for a moment here. When you remember what Richardson did in Romanesque, what McKim did with the idioms of Rome and the Italian Renaissance, what Bacon did in the Greek style, you remember them, just the same, as essentially American architects, pouring new wine into old bottles with an intensely personal energy. That was what Goodhue did with Gothic. He used a historic language in architecture as though it were his mother tongue. He made it strong and vital. He used it as a poet in design for whom its mysterious beauty was indispensable to the expression of his powers. . . .

"More meanings than one attach to the sculpture that enshrines him in this church. It expresses the love of his friends, of many who were his comrades and many more who

knew him through his work. For all those who have helped to create this memorial it is not only a pledge of friendship, but also in some sort an act of faith, an affirmation of belief in the ideals and principles for which Goodhue stood. Art was for him a sacred calling. His life embodied a character and an idea. We shall hold both in loyal remembrance."

Representatives of architectural and social organizations, of which Mr. Goodhue was a member, laid wreaths at the foot of the tomb after the unveiling.

The tomb was designed by Lee Lawrie. Of white marble, its chief figure is a full-length recumbent figure of the archi-

tect. Inscribed below are the words, "Bertram Grosvenor Goodhue, 1869-1924. This tomb is a token of the affection of his friends. His great architectural creations that beautify the land and enrich civilization are his monuments."

A special musical service, arranged by Frank Turner Harrat, organist and choirmaster of the chapel, was held in conjunction with the dedication.

Mr. Goodhue died in May, 1924. Among his structures are St. Bartholomew's Protestant Episcopal Church, Park Avenue and Fiftieth Street, New York, the Chapel of the Intercession, the Chicago Chapel, the Nebraska State Capitol and the Los Angeles Library.



Photo by Smutney



SPECIFICATIONS

Communications relative to specifications addressed to THE AMERICAN ARCHITECT will be answered, in the pages of this department, by H. R. Dowswell, of the office of Shreve & Lamb, Architects.



THE work described in the New York Building Congress Standard Part B Specification for Cement Finish includes all items recognized in the Metropolitan District as belonging to this trade. If in other sections trade practices differ, no difficulty will be found in transposing any of the items to Part A of the desired division and still retain paragraph references to Part B of this Division.

As in specifications previously published, the work in the Cement Finish Division has been standardized in regard to workmanship, leaving materials generally to be specified in Part A. In a few cases mixtures have been specified and standard thickness given for the more commonly used finished floors. Provision, however, has been made in each case so that these standards may be varied by specifying the mixture or thickness under Part A.

Attention is called to the Arbitration Clause appearing in this Specification. In previous specifications the method of Arbitration was limited to the Arbitration Court of the New York Building Congress and the American Arbitration Association. Many of the trade Associations felt that this clause

should be broader and, as the General Conditions of the Contract of the American Institute of Architects provided for a third method, this clause was re-written to cover all three methods and to leave the choice open. The revised clause has been unanimously approved by the trade Associations and the Arbitration Committee of the New York Building Congress. This clause as re-written will appear in all of the specifications now being printed by the Congress.

This issue presents the tenth of the Congress Specifications. So far the only comments received have been favorable. This might be taken to mean our readers all agree that the New York Building Congress Standards Committee has compiled a very good specification. Architects don't agree on anything so readily. The lack of criticism must therefore be due to modesty or lack of interest. Architects have seldom been accused of modesty. Builders will tell the profession that specification writing needs to be taken more seriously. THE AMERICAN ARCHITECT is willing to provide space for constructive discussions. Why not start something?

A.I.A. DIVISION 4i.

STANDARD FORM OF THE NEW YORK BUILDING CONGRESS, EDITION OF 1929
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New York Building Congress Standard Specifications for

CEMENT FINISH

PART B.

General Conditions.

1. GENERAL CONDITIONS OF THE CONTRACT of the American Institute of Architects, **General Conditions** current edition, shall form a part of this Division, together with the Special Conditions, to which this Contractor is referred.

Arbitration Clause.

2. Any dispute or claim arising out of or relating to this Contract, or for the breach thereof, shall be settled by arbitration. Arbitration shall proceed under the requirements specified in the General Conditions, current edition, of the American Institute of Architects; or under the Rules of the Arbitration Court of the New York Building Congress, or of the American Arbitration Association, and judgment upon an award may be entered in the court having jurisdiction. One of these methods of arbitration shall be chosen at the time of the signing of the Contract, or, if not then determined, the choice of this method shall be at the option of the party asking for arbitration. **Arbitration Clause**

New York Building Congress Standard Specifications—CEMENT FINISH—Continued.

Scope.

3. The following requirements in regard to materials and workmanship specify the required standards for the furnishing and laying of all sub-base fill, concrete base slabs to receive finished floors, court, yard and pit floors and sidewalks; all cinder fill and cinder roof grading; all cement finish surfaces for floors, roofs, courts, yards, pits, sidewalks, stair treads and platforms; all cement finish for cement base, plinths, saddles, curbs, steps, copings and gutters; all nailing concrete for floors and roofs; all other portions of the work indicated on the drawings or enumerated under Part A to have fill, base slabs, or cement finish except as otherwise specifically mentioned in separate trade divisions. **Scope**
4. These requirements, however, form a part of the Contract only insofar as they describe items mentioned in Part A of this specification or as indicated on the Contract drawings.

Materials.

5. All materials for work hereinafter specified shall conform to the requirements given under Part B of the Specification for Masonry and Concrete Materials, A.I.A. Division 3. **Materials**
6. Attention is particularly called to Paragraph 4 of the above specification.
7. Where the makes, brands and names of certain materials are specifically mentioned under Part A, these shall be furnished.
8. Substitution of other materials, for those named, shall be made only upon the written approval of the Architect, and then only upon submission by the Contractor, of conclusive proof that the proposed material is equal in quality to the make or brand specified.
9. Floor hardener, color or abrasive for use in cement wearing surface shall be an approved kind, brand and color, shall be used in strict accordance with the manufacturer's specifications, and shall be applied according to the directions of the manufacturer's representative.

Workmanship—Concrete.

Sub-Base Fill:

10. Where sub-base fill is required under base slabs, this Contractor shall make sure that all underground piping has been installed, tested, approved and the excavation for same properly back filled. He shall then tamp the earth thoroughly and lay, wet, level and tamp a fill, composed of cinders, $\frac{3}{4}$ inch broken stone or gravel, of kind and thickness noted under Part A. **Workmanship**
—Concrete

Concrete Base Slabs:

11. Over the sub-base fill lay a base slab of cinder, broken stone or gravel concrete of thickness and mixtures noted under Part A, leveled or graded as indicated. Where the concrete mixture is not specified under Part A it shall be assumed to consist of one (1) part of cement, three (3) parts of sand and five (5) parts of broken stone graded between the limits of $\frac{1}{4}$ inch and $1\frac{1}{2}$ inch mesh. Reinforcement will be required only where specified under Part A.
12. The top of this concrete base shall be brought to a level below the finished floor allowing for the finished floor thickness the depths given under "Cinder Fill" unless otherwise specified under Part A.
13. When membrane waterproofing is called for, the base slab shall be brought to a true and even surface using 1-3 Portland cement mortar not less than one-half ($\frac{1}{2}$ " inch in thickness, and screeded.
14. When cement waterproofing is called for, the base slab shall be left rough and at the level required to receive the cement coat waterproofing.

Cinder Concrete Fill:

15. Where cinder concrete fill is required over concrete base slabs or floor arches, the mixture shall be composed of one (1) part of Portland cement, three (3) parts of sand and five (5) parts of cinders, evenly spread and thoroughly tamped.
16. The top of the fill shall be parallel to the finished surface allowing for the following finished floor thickness, unless otherwise noted under Part A.

Cement, 1 inch	Quarry Tile, 2 inches
Mastic Asphalt, $1\frac{1}{2}$ inches	Rubber or Linoleum, $1\frac{1}{4}$ inches
Vitreous or Mosaic Tile, $1\frac{1}{2}$ inches	Terrazzo, $1\frac{1}{2}$ inches

New York Building Congress Standard Specifications—CEMENT FINISH—Continued.

17. Cinder concrete fill shall in no case be placed in contact with any piping other than electric conduit. Where piping occurs, a protecting cover will be furnished and set before fill is placed, under a separate contract; or, in the case of waste, vent and cold water pipes, a covering of Portland cement mortar shall be furnished and laid, when specified under Part A.
18. Wherever banks of electric conduit or other piping occur, one half ($\frac{1}{2}$ ") inch mesh galvanized wire lath shall be placed over them and embedded in the concrete fill.
19. Where roof fill, to form roof grades, is specified under Part A to be furnished under this Division, it shall, when the thickness required is greater than three (3") inches, consist of dry cinders well tamped into place. Over this fill shall then be laid three (3") inches of cinder concrete—1-3-7 mixture, well tamped and finished with one-half ($\frac{1}{2}$ ") inch of 1-3 Portland cement mortar, screeded or trowelled to a smooth even surface ready to receive the roofing material.
20. Fill between wood floor sleepers or battens shall be composed of 1-4-8 cinder concrete, well tamped and brought to a level slightly below the tops of sleepers or battens.
Stone Concrete Fill:
21. Where, for heavy duty floors or sidewalks, a stone concrete fill is called for, it shall be of thickness given under Part A, composed of one (1) part of cement, two (2) parts of sand and four (4) parts of broken stone or gravel. Stone or gravel graded between the limits of $\frac{1}{4}$ inch and $1\frac{1}{4}$ inch mesh.

Nailing Concrete.

22. Nailing concrete shall be of the kind stated under Part A or as approved by the Architect in writing. Nailing
Concrete
23. In all cases nailing concrete shall be mixed and laid strictly in accordance with the manufacturer's specifications and under the direct supervision of the manufacturer's representative.

Gypsum Fill.

24. Where gypsum fill is specified for roof grading a cellular gypsum product shall be used weighing approximately twenty-four (24) pounds per cubic foot in place. The material shall be mixed and placed strictly in accordance with the manufacturer's specifications. The top surface of the fill shall be finished with a screed coat ready to receive the roofing material. Gypsum Fill

Cement Wearing Surfaces.

25. All finished floors, except otherwise noted or specified under Part A, shall be laid level and true. To accomplish this the Contractor shall lay leveling strips at frequent intervals and on both sides of all partitions set to a true level. Cement
Wearing
Surfaces
26. Public sidewalks shall be laid in accordance with the requirements of the City Department of Highways.
27. Cement finish for wearing surfaces shall be not less than one (1") inch thick, and be composed of mortar mixed in proportion of one (1) part cement to two (2) parts sand, or one (1) part cement, one (1) part sand, one (1) part clean grit. Hardener, color, or abrasive shall be added, when specified in Part A.
28. Mortar shall be spread on the concrete base slab within thirty (30) minutes after mixing and within one (1) hour of the base slab having been laid, to insure proper bonding.
29. Whenever the base slab has hardened or when the wearing surface is applied directly to structural floor slab of the building, this Contractor shall thoroughly roughen the surface of the slab by picking, and thoroughly clean the surface of all dirt. He shall thoroughly moisten the surface of slab and brush on a neat cement grout and immediately thereafter shall apply the cement finish coat as herein described.
30. Mortar shall be worked to a level and true surface by means of wood leveling strips using a long straight edge and, when partially set, shall be floated with wood floats and then trowelled perfectly smooth except, as otherwise specified, by means of metal trowel, without trowel marks or inequalities of any sort.
31. All surfaces shall finish neatly around all pipes and neatly against columns, walls and bases.
32. Sprinkling of dry cement or the use of dryers will not be permitted.
33. Finished surfaces shall be kept moist for at least one week by frequently sprinkling with water.
34. Finished sidewalk surfaces shall be protected from rain or frost by covering with heavy paper and sand.

New York Building Congress Standard Specifications—CEMENT FINISH—*Continued.*

35. Cement finished surfaces shall, except where otherwise specified under Part A, be divided into blocks approximately five (5) feet square by cutting through to the fill. The joints shall be finished with a standard jointing tool forming a sinkage, except where linoleum, cork, rubber or similar material is to be laid. In such cases a special jointing tool shall be used which will maintain the cut through joint without leaving a sinkage which under wear will show through the linoleum, cork, rubber or similar material.
36. Where cement finish stair treads and platforms in connection with iron stairs are called for, they shall be one and one-half ($1\frac{1}{2}$) inches thick, laid, in two layers, directly on the iron or steel undertread and trowelled as for floors.
37. Where mastic or other material is to be applied on cement treads or platforms the cement surface shall finish below the steel nosing a distance equal to the thickness of the material specified.
38. Cement finish platforms shall be reinforced with galvanized wire cloth, the full size of the platform, laid in the lower portion of the finish. The wire cloth shall be of No. 19 wire forming one-half ($\frac{1}{2}$) inch mesh.
39. Where cement finish is required on stairs constructed of reinforced concrete, the treads, platforms and risers shall be finished as specified for floors.
40. Where an anti-slip surface is required the result shall be obtained by mixing an anti-slip material with the cement finish. The material used shall be as noted under Part A.

Cement Base.

41. Where cement base is called for, it shall be six (6") inches high either flush with the plaster or projecting one-quarter ($\frac{1}{4}$ ") inch with slightly rounded top, as noted under Part A. **Cement Base**
42. Where coves are called for, they shall be of one (1") inch radius.
43. Cement base shall be carried around all columns, walls and breaks and, where so noted, around all permanent fittings.
44. All vertical surfaces of cement base shall be plumb and true, and conform to plaster corners above.
45. Mortar and finish shall be the same as hereinbefore specified for cement wearing surfaces with hardener or color added, as noted under Part A.

Cement Plinths.

46. Where cement plinths are called for, they shall be of height and width noted under Part A and conform to details. Where set against wood door bucks they shall be reinforced with wire securely attached to the bucks. **Cement Plinths**
47. Mortar and finish shall be same as hereinbefore specified for cement wearing surfaces with hardener or color added, as noted under Part A.

Cement Saddles.

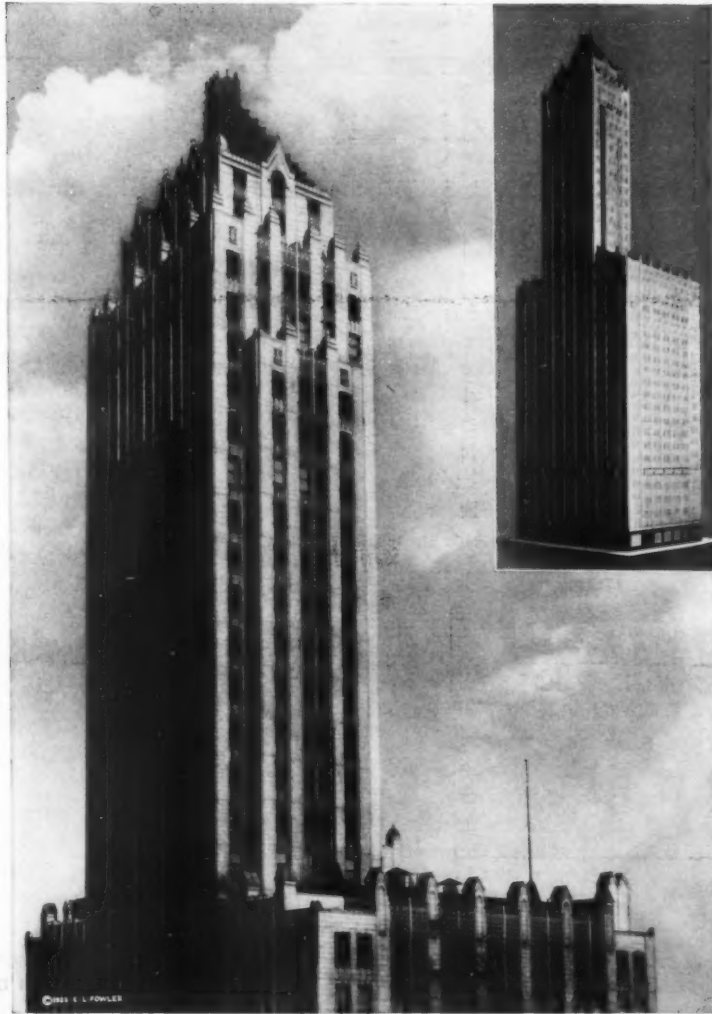
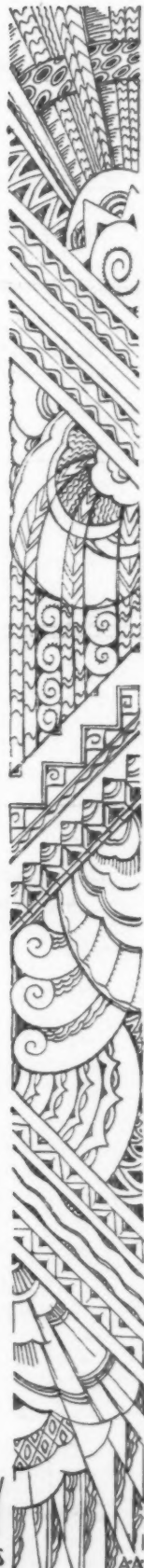
48. Where cement saddles are called for they shall be five-eighths ($\frac{5}{8}$ ") of an inch high with bevelled edges and in general of width to line with face of plinth on each side of the door. **Cement Saddles**
49. Mortar and finish and requirements as to hardener and color shall be as previously specified for cement wearing surfaces.

Miscellaneous Items.

50. Where cement curbs, sills, steps, copings, gutters, etc. are called for they shall be carefully formed to details. They shall be laid on stone, gravel or cinder concrete or masonry base, as noted under Part A, finished with not less than one and one-half ($1\frac{1}{2}$) inches thick cement mortar with all edges slightly rounded. **Miscellaneous Items**
51. Mortar and finish shall be as previously specified under cement wearing surfaces.

Guarantee.

52. This contractor will be required to furnish, as a part of his Contract, a written guarantee warranting all work executed by him against defective material and workmanship and agreeing to remove and replace, without additional compensation beyond the Contract amount, all portions of Cement Finish which in any way prove defective, due to faulty materials or workmanship, within a period of one (1) year from date of completion and acceptance of the work as evidenced by date or final payment. **Guarantee**



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 BOOK REVIEWS
 

MONOGRAPH ON THE VILLA MADAMA, ROME
REVIEWED BY HARRY E. WARREN

A MILE north of the Vatican, overlooking the historic sweep of the Tiber at the Ponte Molle, most pleasantly situated is the Villa Madama. Even in its uncompleted and neglected state it is one of the rarest among the gems of the Renaissance. All those who know the building, as well as those unfortunates who do not know it, will welcome the new book which places before us in definite form the glories of this unique conception. It has remained for a Fellow of the Institute of British Decorators to portray the interior which exhibits in full collaboration the arts of the architect, mural decorator and sculptural modeller.

The introduction to the book and its descriptive and historic chapters are invaluable in giving the complete setting for this composite masterpiece of Raphael, the San Gallos, Julio Romano and Giovanni da Udine. There are reproductions of explanatory sketches and color studies from the minor apartments. The chief value of the book, however, is in its extensive portrayal, in full color, of the entire loggia, both in detail and in ensembles. There are double page sections through the loggia and a wonderful plan of its entire vaulted and domed ceiling.

The endless variety of color in the original work renders the process of color reproduction most difficult, yet it has been accomplished with unusually good results. The building in its present state presents the effect of a "graded wash" in color values, richest in its vaults, domes and niches, gradually fading to scant traces of color on its lower walls and pilasters of stucco, delicately modelled in place. The artist has "restored" the color to all surfaces, picturing the whole interior perhaps a little too colorful, in view of the softened effect of time which one enjoys today.

The author trusts the work will aid in overcoming the "drab and dreary buildings in our great cities, producing an inevitable effect of dreariness which reacts upon the lives and thoughts of all." This book should prove invaluable to all workers in color as applied to interiors.

The Villa Madama, Rome: A Reconstruction, by W. E. Greenwood. New York: William Helburn, Inc. (15 East 55th Street). 76 pages, 29 plates, 17 full color. Library Edition, cloth, size 9 1/2 x 12. \$20.00.

THE A. S. H. & V. E. GUIDE, 1929 EDITION

THE seventh edition of the A. S. H. & V. E. Guide is larger than any of its predecessors and takes its place as the most important publication in the heating and ventilating industry. The present edition, consisting of over 900 pages, is the product of hundreds of America's foremost engineers who have contributed generously to the advancement of their profession. The data for the text section have been compiled under the direction of the Guide Publication Committee, which consists of Perry West, chairman and editor-in-chief, C. V. Haynes and W. H. Carrier.

This volume is useful and authoritative, and contains technical information based on today's engineering practice.

There are 34 chapters covering a variety of subjects. Particular attention is directed to the amplified information on heat losses from buildings, radiators and heaters, steam heating systems and piping, heating boilers, ventilation standards, methods of drying, natural ventilation; and the addition of such new chapters as Chimneys, Fan Furnace Heating, Central Heating Systems, Heat Exchangers, Laundry, Kitchen and Hospital Equipment, and Fans for Heating and Ventilating.

The American Society of Heating and Ventilating Engineers Guide, 1929 Edition. Vol. 7. American Society of Heating and Ventilating Engineers, 29 West 39th Street, New York. 900 pages, size 6 x 9, illustrated. \$5.00.

30

DRAFTING ROOM PRACTICE

"DRAFTING Room Practice" is the title of a book by Eugene Clute, based on the program of architectural work followed in the present day drafting room. It covers procedure from the study of the program through the making of sketch studies, preliminary and presentation drawings, the study of the design by models and perspective drawings, the making of working drawings, including those for the various trade, equipment and shop drawings, and scale and full size details. The illustrations are reproduced from actual work in architectural offices, so that, although each chapter contains a certain amount of text, the story is told by the illustrations. Much of the material has been published as separate articles in Pencil Points.

Drafting Room Practice. By Eugene Clute. Published by The Pencil Points Press, Inc., New York City. Board covers, size 9 x 12, 306 pages, fully illustrated. Price \$6.00.

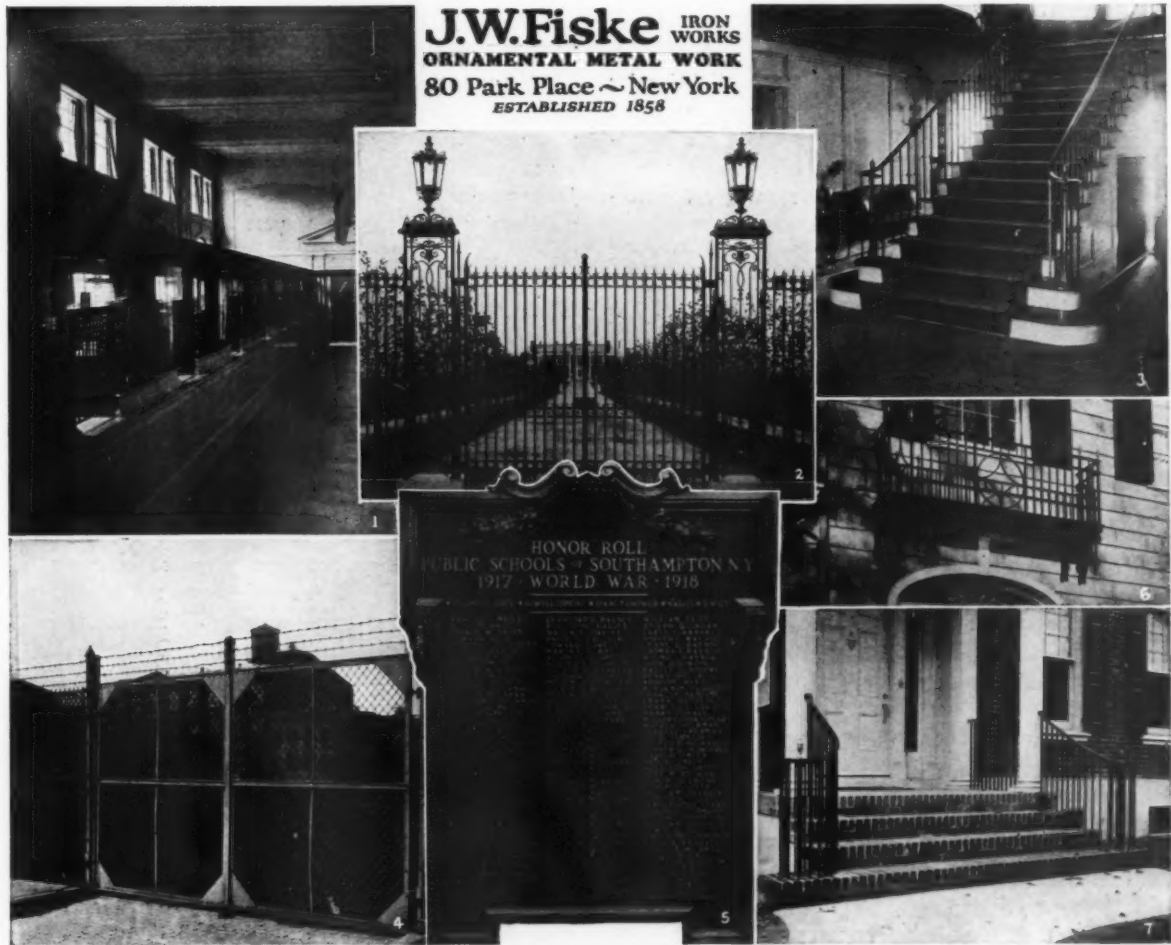
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| No. 3—Wrought Iron and Bronze Stair Rail | No. 6—Wrought Iron Balcony, George L. Linkletter Residence, Manhasset, L. I., N. Y., H. STUETZER, Builder |
| No. 7—Wrought Iron Entrance Rails, Clara Lee Van Vleck Residence, Brooklyn, N. Y., ROLAND I. MARKWITH, Architect | |

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CURRENT NOTES

CITY HALL COMPETITION JURY SELECTED

THE following jury has been selected to judge the drawings submitted in the architectural competition for a new City Hall at Schenectady, N. Y.: Chester Holmes Aldrich, Richard H. Dana, Jr., Benjamin Wistar Morris.

The following have been selected as jury alternates: Louis Ayres, Arthur Loomis Harmon, Pliny Rogers. The professional advisor of the competition is Charles H. Higgins, of New York.

LIGHT'S GOLDEN JUBILEE

THIS year marks the fiftieth year of lighting by electricity. October 21st, 1929, will mark the 50th anniversary of Thomas A. Edison's invention of the first practical incandescent lamp, which has been called the cornerstone over which the electrical industry has raised itself.

It is appropriate that during this year a personal tribute to Edison, the master inventor, should be made by celebrating the fiftieth birthday of the incandescent lamp.

Light's Golden Jubilee received its first formal suggestion on Edison's 82nd birthday. At a luncheon of the Edison Pioneers tentative plans were outlined for the celebration, and the following resolution was approved:

"Resolved, that the President of the Edison Pioneers be requested, and he is hereby authorized, to appoint a committee of five from its membership to propose to the electrical industry at large the organization of a Sponsoring Committee which may prepare plans for the appropriate celebration of the Golden Jubilee of the Incandescent Lamp occurring during the year 1929."

Plans are now being made for the celebration and the committee states that the climax of the celebration will be reached on "October 21st, which will be the 'Night of Light' and will be the occasion of a celebration and tribute to Thomas Edison which will encircle the globe and echo through the years that follow."

The jubilee will be supported by Henry Ford, Edison Pioneers and personal friends of Thomas Edison. It is stated that all of Edison's original laboratories and machines are being moved to Dearborn, Mich., where Menlo Park will become a part of the Ford Museum of American Industry.

BRITISH ARCHITECTS HONOR C. HERRICK HAMMOND, F.A.I.A., NEWLY APPOINTED STATE ARCHITECT OF ILLINOIS

ANNOUNCEMENT has recently been made of the election of C. Herrick Hammond, of Chicago, President of the American Institute of Architects, to honorary corresponding membership in the Royal Institute of British Architects.

Mr. Hammond has recently been appointed State Architect of the State of Illinois.

STEEL JOISTS

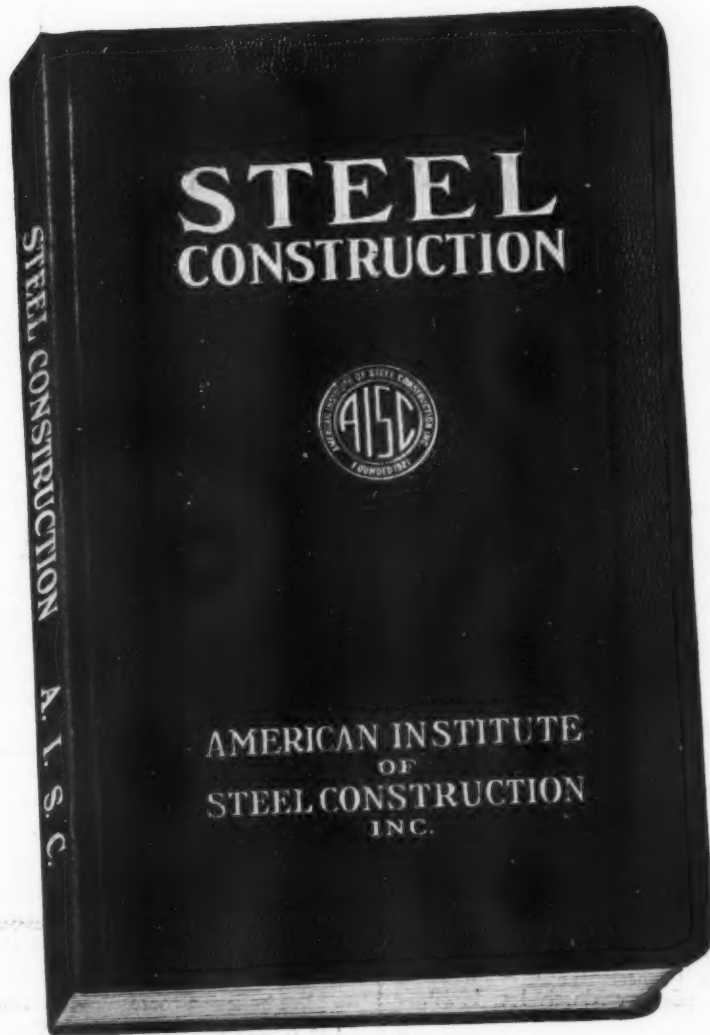
WE understand that the first steel joists were manufactured from sheet steel as early as 1855 and that numerous buildings were constructed with such joists from that time until 1908, when the quantity production of pressed steel joists was begun. Up to 1923, all joists were of the solid web type, but in that year the production of open web joists was started.

There has been a variety of opinions as to the proper methods of designing and erecting steel joist floors and, in order to standardize these methods, an association of steel joists manufacturers was formed in 1928 known as the Steel Joist Institute. Frank Burton, formerly Commissioner of the Department of Buildings in Detroit, and at one time President of the Building Officials Conference, was retained as Consulting Engineer. As a result of a study of the problems of steel joist construction, a standard specification has been prepared covering the vital points of design, erection and use of steel joists. Copies of the specifications may be obtained from the Steel Joist Institute, 1736 Dime Bank Building, Detroit, Mich.

MICHIGAN SOCIETY OF ARCHITECTS

THE program of the fifteenth annual convention of the Michigan Society of Architects, held recently at Lansing, Michigan, included the election of the following officers:

President, Lancelot Sukert; Vice-Presidents, W. B. Stratton, Roger Allen and Frederick Beckbessinger; Secretary, G. Frank Cordner; Executive Secretary, E. M. Goldsmyth; Treasurer, A. R. Morison; Directors, Clarence Cowles, George J. Haas, A. E. Harley, Talmage C. Hughes, W. G. Malcomson, E. A. Schilling, John C. Stahl and W. C. Weston.



A BETTER KNOWLEDGE OF STEEL



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This indispensable book is published by the American Institute of Steel Construction and contains, besides

its immensely valuable technical data, other contributions that the Institute has made toward standardization and betterment of structural steel construction. These are The Standard Specification for Structural Steel for Buildings, The Code of Standard Practice and The Standard Specification for Fire-proofing.

No one working with steel can afford to be without this important handbook. It is available from members of the Institute or may be had by sending \$1.50 to the American Institute of Steel Construction, 200 Madison Avenue, New York. A coupon is attached for convenience in ordering. Mail it today and a copy of the handbook will be sent to you at once.

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PRODUCERS' COUNCIL INCORPORATES

THE following communication has been received from the Executive Secretary of The Producers' Council:

"The Producers' Council was incorporated as a non-profit sharing corporation by charter issued by the State of New York, February 19th, 1929. Incorporation is purely for the purpose of facilitating conduct of the Council's established activities as an association of fifty-two of the leading producers of building material and equipment.

"The Council, which is affiliated with the American Institute of Architects, engages in no commercial transactions of any sort and operates purely to improve the relations of producers and consumers by affording a point of contact for the solution of problems of common concern. The officers are F. P. Byington, Johns-Manville Corporation, President; J. S. Coulton, W. S. Tyler Company, First Vice-President; S. L. Barnes, Armstrong Cork & Insulation Company, Second Vice-President; J. C. Bebb, Otis Elevator Company, Secretary; Scott Button, General Electric Company, Treasurer; F. S. Laurence, Executive Secretary. Its offices are at 19 West 44th Street, New York City."

WILLIAM F. LOCKHARDT RECEIVES APPOINTMENT

THE National Terra Cotta Society, with offices at 19 West 44th Street, New York, announces the appointment of William F. Lockhardt as Secretary-Director, effective March 1st, 1929.

STANDARD SPECIFICATION OUTLINE

THE Michigan Chapter of the Associated General Contractors of America has prepared a Standard Specification Outline for Building Construction that has been ratified by the Michigan Society of Architects; Grand Rapids Chapter, A.I.A.; Michigan Chapter, A.G.C.; and Local Building and Employers' Association. The outline is printed and bound in a loose-leaf folder. This outline is a development of the idea that confusion in the interpretation of architect's specifications would be largely eliminated if the specifications conformed more closely to the bidder's system of purchase and to the division of work among the various trades as established by custom and by jurisdictional labor rulings.

The outline is presented as a skeleton around which the specification writer can build the detailed specification. The preface states: "An attempt

has been made to arrange the outline so that it will be applicable to large and small work alike. . . . The use of the printed general conditions of the contract as per the standard form of the American Institute of Architects is recommended." Without going through the Standard Specification outline with great care, it would appear to be at least a reasonably, if not entirely, complete outline, with a wide range of application, and for that reason proves a helpful document for specification writers. We are for anything that is helpful in advancing the art of specification writing, and one of the first steps in preparing a good specification is to correctly group items under the proper trade classification. This outline will be helpful in this capacity, as well as in calling the specification writer's attention to various matters that are easily overlooked in writing a specification document.

Correspondence relative to the Standard Specifications outline of the Michigan Chapter of the Associated General Contractors may be addressed to Frank L. Dykema, Secretary, 404 Grand Rapids National Bank Building, Grand Rapids, Mich.

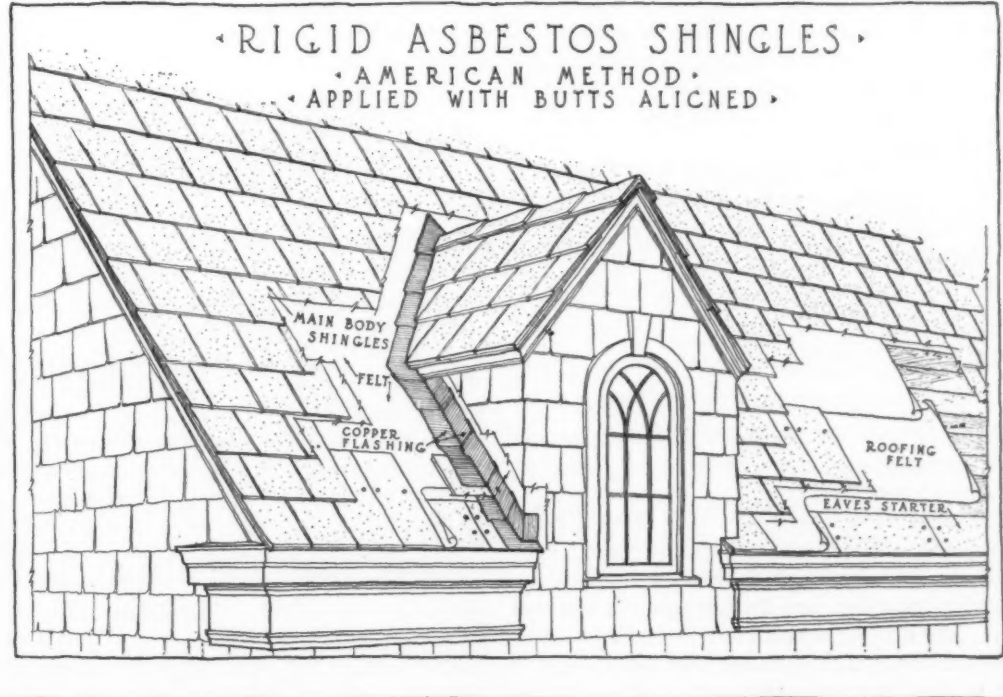
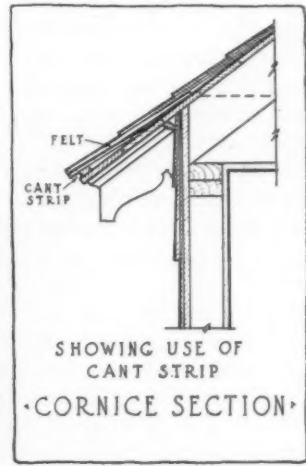
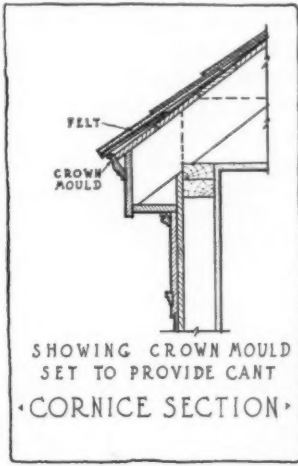
A CORRECTION

TWO illustrations of the Board Rooms of the New York Life Insurance Company Building, New York, were shown on pages 379 and 382 of the March 20, 1929 issue. The captions accompanying these illustrations stated that "the room is here installed as originally designed by Stanford White."

We believe a correction and fuller explanation of the origin of the Board Room are needed. This Board Room was originally designed by William R. Mead, of McKim, Mead & White, Architects, and the details were carried out by Henry Bacon, designer of the Lincoln Memorial. It was removed from the building formerly occupied by the New York Life Insurance Company and re-erected in its new home office building.

TILE AND TERRA COTTA DRINKING FOUNTAINS

THE Batchelder-Wilson Company has recently issued a catalogue on drinking fountains of tile and terra cotta. The catalogue is uniform in size and character with other catalogues that have been issued by the same company. Descriptions of various types of fountains are given together with reproductions from photographs and detail drawings that are dimensioned. The details include elevations, plans and sections. Fountains shown are both wall and pedestal type. The catalogue contains 20 pages, size 8½ x 11 inches.



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QUANTITY SURVEY

THE following, clipped from "The Constructor" of February, 1929, is of interest, since it indicates an active interest on the part of contractors in bringing about the use of quantity-surveys:

"Considerable staff time and traveling was expended during 1928 to encourage the formation of Quantity Survey Bureaus by local A. G. C. units. There is no longer any argument as to whether the use of quantity surveys will spread in this country as in Europe. It is spreading rapidly. The matter now for consideration is whether such bureaus should be owned or controlled by A. G. C. chapters or left to independent development.

"The abuse, such as supplying inexperienced persons with bid prices, production of poor surveys, and promiscuous distribution of such surveys, are already too pronounced to be ignored. The National Staff has found it necessary in a number of cases to warn members against irresponsible or fraudulent actions of specific bureaus. On two occasions it has been requested to recover money collected from members under false pretenses. It appears certain that competition in the operation of survey bureaus will bring untold grief to the contracting industry.

"Bureaus are now operated by the Texas and Carolina branches, and by the chapters of Birmingham, Detroit, Hartford, Memphis, Milwaukee, Philadelphia, Portland and St. Louis. Other chapters are preparing to take up this activity. A special committee is reporting on this subject."

A.I.A. APPOINTS FIELD SECRETARY

WILLIAM M. MCINTOSH has been appointed field secretary of the American Institute of Architects.

The office of field secretary is a newly created activity of the Institute, the purpose of which is to establish a personal contact between the chapters and the membership, and the Institute as a national entity. The time of the field secretary will be spent in the territories of those chapters that feel his presence will be of special assistance to them in the work which they are doing.

Mr. McIntosh is thirty-one years of age and was born in Tampa, Fla. He is a graduate in architecture from the Georgia School of Technology, Class of 1924. He has served in the U. S. Army Air Service and has been connected with architects' offices in Florida and in Washington. Prior to his appointment as field secretary, Mr. McIntosh was connected with the office of the Supervising Architect of the Treasury Department, Washington, D. C.

OFFICE OF SUPERVISING ARCHITECT
TREASURY DEPT., WASHINGTON
ANNOUNCES VACANCIES

THE U. S. Civil Service Commission announces the following open competitive examinations: Associate Architectural Engineer, \$3,200 a year; Assistant Architectural Engineer, \$2,600 a year; Assistant Construction Engineer, \$2,600 a year; Associate Mechanical Engineer, \$3,200 a year; Assistant Mechanical Engineer, \$2,600 a year; and Assistant Structural Engineer, \$2,600 a year.

Applications for these positions must be on file with the Civil Service Commission at Washington, D. C., not later than April 24th. Competitors will not be required to report for examination, but will be rated on their education, training and experience. Full information may be obtained from the U. S. Civil Service Commission, Washington, D. C., or the secretary of the U. S. Civil Service Board of Examiners at the post office or custom house in any city.

ELECTRIC WELDING IN WESTERN BUILDING
CODES

THIRTY-EIGHT municipalities in the West and South now have sections in their building codes covering the electric welding of buildings, according to the *General Electric Review* for April. These cities, now operating under the regulations laid down by the Uniform Building Code, have followed the lead of Sacramento and Alhambra, which adopted that code late in 1927. They are as follows: Sacramento, Alhambra, Fontana, Redlands, Oceanside, San Bernardino, Laguna Beach, Pomona, Fresno, Piedmont, San Rafael, Coronado, El Monte, Ontario, San Jose, Visalia, Fullerton, San Francisco, Pittsburg, Claremont, Walnut Creek, Tulare, National City, San Fernando, Livermore, Berkeley, Martinez, Compton, Corcoran and Madera, in California; Eugene, and Klamath Falls, Oregon; Shreveport, and Monroe, Louisiana; Meridian, Mississippi; Eldorado, Arkansas; and Prescott, and Tucson, Arizona. Other cities in the West are also preparing such a code.

The Uniform Building Code, which includes the electric welding clause in Section 2710, is in fact uniformly adhered to in these cities, as the Pacific Coast Building Conference has as its members the building inspectors and commissioners of buildings, and the engineers and architects and contractors may have but one type of code to conform to instead of a different code in each place.

DR. ALLEN D. ALBERT's article on the architecture of the World's Fair to be held in Chicago in 1933, published in the April 5, 1929, issue of *THE AMERICAN ARCHITECT*, has received much favorable and enthusiastic comment. We understand that many architectural schools were especially interested in this article as a presentation of the manner in which the architects of the World's Fair approached the solution of the problem. ≡ ≡ ≡ The publishers of this journal are gratified to find that they have had an opportunity to present to their readers much of the work of those honored by awards at the recent exhibition of the Architectural League of New York. In the March 5th issue the sculptor's models of the decorative panels on the American Bank and Trust Building in Philadelphia, Davis, Dunlap and Barney, Architects, were illustrated. The Fisher Building, Detroit, Albert Kahn, Inc., Architects, was illustrated in our issue of February 20th. The names of Frank J. Forster, Roger Bullard and Chester Price appear frequently in *THE AMERICAN ARCHITECT*. Sculptures by Ulric Ellerhusen for the University of Chicago Chapel, and Christ Church at the Cranbrook Foundation, were published in the April 20th issue. It was interesting also to note that many drawings and photographs of other important projects hung at the Exhibition have already appeared in this journal or are scheduled for future publication. ≡ ≡ ≡ Since "The Development of the Washington Plan" was the keynote of the recent convention of the American Institute of Architects, all available data on the present status of the development of our national capital will be presented in the next issue of this journal. This issue will contain a report of such portions of the convention as are of national interest to practicing architects.

May 5, 1929

The Publishers



AMERICAN BANK & TRUST COMPANY, PHILADELPHIA, PA.

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Forty-fourth Annual Exhibition, The Architectural League of New York

THE AMERICAN ARCHITECT

May 5, 1929